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MATRICULATION ENGLISH

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PART I—GRAMMAR REVISION

CHAPTER I

PHRASES, CLAUSES, SENTENCES

1. Let us look at the following

- 1 In good time (*Phrase*)
- 2 Who does not get up (*Clause*)
- 3 The boy will be late for school (*Sentence*)

We have here three groups of words, and we have to notice how they differ from one another, and why they are placed in three different classes

No 1 does not make complete sense, nor has it a subject and predicate of its own. It is, in fact, equivalent to a single word—*early*. We call it a *Phrase*.

A **PHRASE** is a group of words equivalent to a single part of speech, and not having a subject or predicate of its own.

No 2 makes sense, but not complete sense, because it cannot stand alone, forming, as it does, part of another sentence. It has a subject (*who*) and a predicate (*get up*) of its own. We call it a *Clause*.

A **CLAUSE** is a group of words, forming part of a sentence, and having a subject and predicate of its own. Or we may say: *A Clause is a sentence which is part of a larger sentence.*

No 3 makes complete sense and is therefore a *Sentence*.

A **SENTENCE** is a group of words containing a finite verb and so arranged as to make complete sense.

We can combine the phrase, the clause, and the sentence into one complete sentence *The boy who does not get up in good time will be late for school*

Note.—We can always tell a *Sentence*, or a *Clause*, from a *Phrase*, if we remember that a *Sentence*, or a *Clause*, must always contain a *Finite Verb* (that is, some part of a verb that is not an Infinitive, a Participle, or a Gerund) A *Phrase* has no *Finite Verb*

EXERCISE 1

Point out the *Sentences*, *Clauses*, *Phrases* 1 No wonder.
2 He was crying, because he could not get his hat to stick on
3 Jumping out of bed in a hurry 4 She set to work at once
5 Peter was delighted 6 That he danced up and down the nursery
7 Watching it make patterns on the floor 8 As he flung his arms and legs about
9 Oh ' how clever you are '
10 He crowed just like a cock

Note—1 If a group of words cannot stand alone and make complete sense, it is not a sentence

2 The verb in a sentence is sometimes omitted for the sake of brevity, in analysing we must supply the omitted verb Where are you? Here (Here = I am here)

EXERCISE 2

Point out the *Sentences*, *Clauses*, *Phrases* 1 A minute afterwards
2 Who had just returned from the party 3 Mrs Darling rushed into the nursery
4 With Nana at her heels
5 But it was too late 6 The children were already on their way
7 To the seaside 8 Tom led the way 9 John snatched up his cap
10 As he flew out of the window followed by Michael

Note.—It will be a help if we underline all the finite verbs.

CHAPTER II

USES AND FUNCTIONS OF WORDS

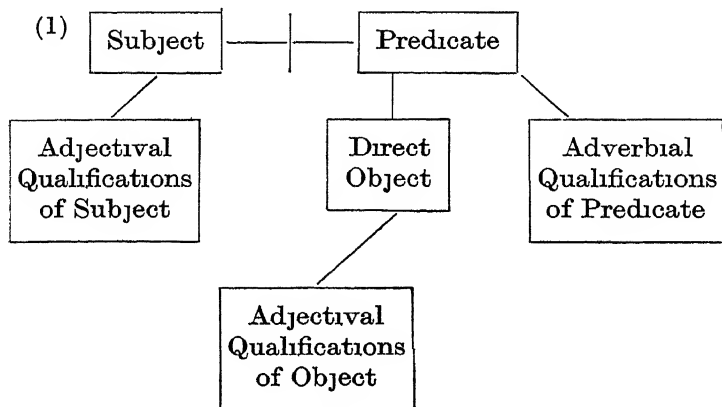
1 Sentences are built up of words, many or few, as the case may be, and the most important part of Grammar consists in understanding the use or function of each word in the sentences we read, write, or utter. Isolated words may have various uses, but once a word is put into a sentence, its use or function becomes clear, and we shall find that, when once we understand the function of words in sentences, most of the difficulties of grammar will have vanished.

2 **Value of Analysis** —The best way to find out the function of each word in a sentence is to analyse it, for analysis shows us most clearly the work that each word is doing in the sentence we are analysing. We shall therefore begin with analysis.

3 **The Graphic Method of Analysis.**—There are various methods and tables for the analysis of sentences, and the student may use whichever one he prefers and understands best. Of the various methods, however, the *Graphic Method of Analysis*, which is explained and illustrated below, is probably the simplest and most satisfactory, since it shows us at a glance the part played by each word in the sentence.

Scheme of Graphic Analysis, see p. 4

4 Scheme of Graphic Analysis.—Here is the scheme of analysis by the Graphic Method



We begin by dividing the sentence into two parts, Subject and Predicate, placing the Subject in a little compartment or box on the left, and the Predicate on the right of a vertical dividing line. The Direct Object is placed below the transitive verb. Adjectival Qualifying words go to the left, and Adverbial Qualifying words to the right of the words they qualify. This arrangement is very simple and has the great advantage of showing at a glance the function of each word in the sentence. Further details of the scheme will be given when we are actually analysing sentences.

CHAPTER III

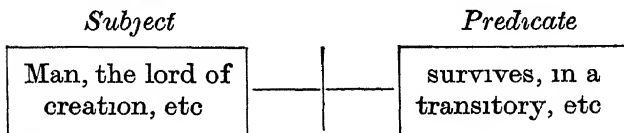
THE SUBJECT AND PREDICATE

1 All sentences consist of two main parts Subject and Predicate Here is a sentence of the simplest form *Man survives*



This sentence consists of two words only, but, as we all know, it is capable of expansion and enlargement in many ways For example we may write *Man, the lord of creation, whose destiny it is to subjugate and control all other created beings, survives in a transitory world, which has witnessed the growth, development and disappearance of countless forms of life*

But, whatever additions and enlargements we may make, the sentence still continues to consist of the same two parts, subject and predicate, thus



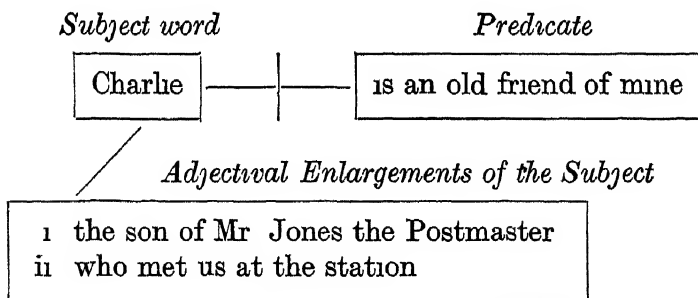
2. Subject and Subject Word —We have seen that all sentences may be divided into two parts, *Subject* and *Predicate* The core, or heart, of the predicate is the

verb, around which may be grouped all kinds of adjuncts and qualifying words, usually adverbial in character. Similarly, the core of the subject is the *noun* or *noun-equivalent*, round which may be grouped various qualifying words, or word groups, of an adjectival character.

It is necessary therefore to distinguish between the *Subject* (that is the non-predicate part of the sentence) and the *subject word*, which is always a noun, or a noun equivalent. Let us look at the following sentence.

Charlie, the son of Mr Jones, the Postmaster, who met us at the station, is an old friend of mine

In this sentence the word *Charlie* is the *subject word*, while the rest of the sentence down to the word *station* forms the subject. The Graphic Method of analysis, as given below, shows this at a glance.



We may study the following sentences

My brother, that boy over there, has found your book

Subject My brother, that boy over there

Subject word brother

Walking alone by the sea shore at night was his delight.

Subject Walking alone by the sea shore at night

Subject word walking

To work your hardest while at school is your duty

Subject To work your hardest while at school

Subject word To work

EXERCISE 3

Point out the *subjects* and *subject words* 1 The knowledge both of the poet and of the man of science is pleasure 2 A very tall woman, tall much beyond the measure of tall women, called at the door 3 A little bare-footed child about two years old was led in by the hand 4 Her husband, who was a tinker, had gone on before with the other children 5 The hat of the elder was wreathed round with yellow flowers 6 On my return through Ambleside I met in the street the mother driving her asses 7 The quarry in which I worked lay on the southern shore of a noble bay 8 Of the universal mind each individual man is one more incarnation 9 The brave men, living and dead, who struggled here, have consecrated it far above our power to add or detract 10 The man, having the subject at his finger ends, readily found an answer to the question

CHAPTER IV

THE SUBJECT

1 We have already seen (Chapter III) that sentences may be divided into two parts *Subject* and *Predicate*. Let us now see what different forms the subject may take

2 **Different Kinds of Subject.**—The subject of a sentence is always a *noun*, or a word, or a group of words, *doing the work of a noun*. Thus the subject may be .

- (i) A Noun *The lion* roared
- (ii) A Pronoun . *He* roared
- (iii) An Infinitive : *To tease* is his delight
- (iv) A Gerund or Verbal Noun : *Dancing* is an expression of joy
- (v) An Adjective or any other Part of Speech used as a Noun *The greedy* are never satisfied
 But is always a nuisance
- (vi) A Noun Phrase *The word of command* was smartly given
- (vii) A Noun Clause *That he did the deed* was clearly proved
- (viii) A Quotation “ *Where there’s a will there’s a way* ” is a good old saying

Note —A quotation is unalterable in form , when it forms part of a sentence it is to be treated as a single word (For more on this point see pp 47, 48)

3. The Object may also be any one of the above.

EXERCISE 4

Say what the *subject* or the *object* consists of. 1 The man in the moon is a familiar object to us all. 2 We can see him plainly, but whether he has any real existence is more than doubtful. 3 To play games regularly is an excellent means of promoting health. 4 Running and jumping are favourite forms of athletics. 5 The indolent can always find some excuse for idleness. 6 But is a word that we often find troublesome. 7 The guard gave the signal to start. 8 He told us that he could do it easily. 9 Shakespeare says, "All the world's a stage." 10 "Do to others as you would have them do to you," is an excellent rule of life.

EXERCISE 5

Write 10 sentences giving examples of different forms of *subjects* and *objects*.

EXERCISE 6

Write sentences using the following as *subjects* or as *objects*.
A Sunday at home, from dawn to dewy eve, an after dinner smoke, a heart to heart talk, nothing to do, what he intended to say, who the murderer was, what possessed you to do such a thing, a rolling stone gathers no moss, his success in the examination, the report of his inspection, to do a thing like that, learning to read and write, listening to long speeches, oh, the order to march, good-bye.

CHAPTER V

WORDS QUALIFYING THE SUBJECT

1. The *Subject Word* (or the *Object Word*) may be qualified by an *Adjective*, or by a *word or group of words doing the work of an adjective*

2 The following may qualify the subject word

(i) **An Adjective** · A *good* book is a *good* friend

(ii) **Any word or group of words used as an Adjective** · A *mother-of-pearl* bracelet The *all-clear* signal was given

(iii) **A Participle** · *Laughing* children , a *broken* window

(iv) **A Noun or Nouns in Apposition** Smith, *the Chemist* , Gopal, *the Deputy Collector's son*

(v) **A Noun in the Genitive (Possessive) Case** *Caesar's* fate

(vi) **A Possessive Adjective** · *My* father

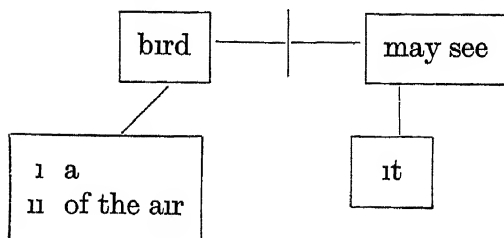
(vii) **An Emphasizing Pronoun** : The King *himself* was there

(viii) **An Adjective Phrase** A man of *great wealth*

(ix) **An Adjective Clause** : A boy *who works hard* is pretty sure to pass

Note—The object word may be qualified in the same manner

It will be found helpful to make use of the Graphic Method of Analysis, thus



EXERCISE 7

Point out the words *qualifying* the *subject* word, or the *object* word 1 A bird of the air may see it 2 A truth much insisted on in my early days is now often forgotten 3 Peter, the monk, meagre and thin, was listening and peeping 4 A capital song in his praise delighted the noble and dignified throng 5 It's a fault which sometimes one can hardly avoid in these gossiping rhymes 6 When the day that he must go hence was come, many accompanied him to the river side 7 Still rings in her ear, Abracadabra, that word of fear 8 The rules that had been made for the school were by no means severe 9 Don't meddle with matters you don't understand 10 A cheerful, well-to-do farmer came in, whose beaming countenance testified at once to his prosperity and his kindness of heart

EXERCISE 8

Write 10 sentences giving examples of the different ways in which the *subject* or the *object* can be qualified

Smart-heel- EXERCISE 9

Write sentences using the following to qualify *subjects* or *objects* 1 The spruce young clerk 2 So trimly dressed 3 A brave soldier 4 With the red cap 5 As large as life 6 Staff in hand 7 Who talks too much 8 That leaves at 5 15 9 Of something beyond that time and place 10 Yonder 11 Resolved to sell his life at a high price 12 Of-Mr Banerji, the Postmaster 13 Sitting on my bed, reading as if for life 14 In the school 15 With a knapsack on his back 16 Who seemed to know him well 17 So various that he seemed to be, not one, but all mankind's epitome 18 Standing on tip-toe 19 The most short-sighted of men 20 Himself

EXERCISE 10

Point out the *subject* and the *object words*, and say (1) what each consists of, (2) how it is qualified

1 On this throne once there sat a very great king, who'd a very rough-and-ready way of dealing with offenders

2 I shall merely select, as a theme for my rhymes, a fact which occurred to some folk in his times

3 You may see the place where you're going to stay

4 Among them there was one, whom if once I began to describe as I ought, I should never have done

5 He asked for the ledger, and hurriedly scanned the leaves on the creditor side of the book

6 I'll teach you, you thorough-paced rascal, to meddle

7 Of the thousands you've cheated and scurvily treated, name one you've dared charge with a bill once receipted

8 Tiger, tiger, burning bright in the forests of the night, what immortal hand or eye dare frame thy fearful symmetry?

9 The wind has such a rainy sound, moaning through the town

10 The child that is born on the Sabbath day is bonny and blithe and good and gay

EXERCISE 11

Write 10 sentences, giving examples of different kinds of *objects*

EXERCISE 12

Point out the words that *qualify* the *objects*

1 Nor shall I relate the subsequent fate of Thomas à Becket

2 Suffice it to say, from that notable day, the twin Birchington brothers together grew grey

3 One spot alone, of all he had known, of his spacious domain, he retained as his own

4 The traveller still marks on the hill the twin towers raised there by Robert and Richard

5 And many a poor man have Robert and Dick, by their vow, caused to escape

6 You hear the winds roar in a manner you scarce could have fancied before

7 The boy with the bell thinks it useless to tell you that dinner's on the table

8 The windows are letting the spray and the rain in

9 You really don't know what on earth you shall do

10 In this hubbub and row, think where you'd be now.

EXERCISE 13

Write 10 sentences giving examples of *objects qualified in various ways*

CHAPTER VI

ADJECTIVE PHRASES

1 Among the Adjectival groups of words that may qualify the Subject or the Object word are Adjective Phrases. We often meet with expressions like the following .

The clock *on the bridge* struck the hour

The man *in the moon* came down too soon

The phrases *on the bridge*, *in the moon*, qualify the nouns *clock* and *man* , they are therefore called Adjective Phrases.

As we have already seen, a PHRASE is a part of a sentence consisting of a group of words equivalent to a noun, adjective or adverb, but not having a subject and predicate of its own.

Adjective Phrases are usually formed with the help of *prepositions*

An Adjective Phrase is a phrase doing the work of an adjective.

2 We can often replace an *adjective phrase* by a single adjective. Thus we may say

A man *of wealth*, or a *wealthy* man

A man *in good health*, or a *healthy* man

A picture *without a fault*, or a *faultless* picture

We cannot, however, always find a suitable adjective to replace an *adjective phrase*. In the following sen-

tences, for example, it would be difficult to replace the phrases in italics by single adjectives

The man *in the moon* could be seen.

The boy *with the stick* did it

But though we cannot replace these phrases by single adjectives, they are none the less adjective phrases. We need be in no doubt about this. *If a Phrase is doing the work of an Adjective, it is an Adjective Phrase*

EXERCISE 14

Point out the *adjective phrases* 1 A man of the world would not say so 2 The man with the red nose is the clown 3 A bird in the hand is worth two in the bush 4 A volley of abuse came out of his mouth 5 The man in the street we often hear of 6 A stitch in time saves nine 7 He is the man of the hour 8 It is a room with two big open windows. 9 The road across the common was blocked

EXERCISE 15

Write 20 sentences each containing an *adjective phrase*

EXERCISE 16

Replace, where you can, the *adjective phrases* by *single adjectives of similar meaning* 1 The boy at the top will get the prize 2 He is a man of means 3 A man in a hurry often makes a mess of things 4 A girl with a pretty hat came out of the house at the corner 5 The driver of the bus will stop if you make a signal with your umbrella 6 Those dogs with long ears are bloodhounds 7 The cakes in that shop window look very tempting 8 The man in the field looks very small from the top of this tower 9 The cry of the muezzin is the call to prayer for all pious Muslims 10 The crowds in the street are waiting to hear the latest news

EXERCISE 17

Replace as many of the *adjectives* as you can by *adjective phrases of similar meaning* 1 The distant hills are seeming nigh 2 Twice the wise man advised him 3 Please put

my letter in the letter box 4 A chisel is a very useful tool
5 He is a professional cricketer 6 He spent a restless night
7 That poor boy is homeless 8 He gave him a very valuable
ring 9 The royal family are at Windsor Castle 10 A
dense mist covered the tops of the neighbouring hills 11 He
is an ill-mannered fellow 12 The Italian lakes are very beau-
tiful 13 That was the act of an honest man 14 It was a
very brave soldier who won the Victoria Cross 15 A merciful
man is kind to his beasts 16 It was a very splendid feast
17 The Prime Minister made a very eloquent speech 18 The
plains of the Ganges are very fertile 19 The essay contains
many Shakespearean quotations 20 The paper was a very
difficult one

EXERCISE 18

Write 20 sentences using an *adjective phrase* in each

EXERCISE 19

Rewrite your sentences using, where you can, *adjectives* in
place of *adjective phrases*

EXERCISE 20

Write sentences with one of the following *adjective phrases*
in each with no method in it, without a plan, of gorgeous
colour, without a title, with no home of his own, of great
swiftness, in a hurried manner, belonging to me, made of
wood, of the sea

CHAPTER VII

ADJECTIVE CLAUSES

1 We have seen in Chapter V that the *subject word* may be qualified by an *Adjective Clause*, we had, therefore, better see what an Adjective Clause is, and what kind of work it does in a sentence

2. Let us look at the following sentences

This is the house *that Jack built*

The girl *who stands first* will win the prize

We see that the clauses in italics qualify the nouns *house* and *girl*, and are therefore doing the work of adjectives. Such clauses are called **Adjective Clauses**

3 *Adjective Clauses* are joined to their main clause, by **Relative Pronouns** *who, which, that, what, as*, and by the compound forms, *whoever, whichever, whatever*. Adjective clauses are also joined to main clauses by **Relative Adverbs** *where, when, why, whence, whither, wherein*, etc., e.g. The day *when he arrived*

Notes —1 **How to tell an Adjective Clause** —The test for an Adjective Clause is this *Is it doing the work of an adjective?* in other words, *Does it qualify a noun, or a word used as a noun?*

2 Sometimes when an Adjective Clause is introduced by a *relative adverb*, it looks like an adverb clause, and we may be in danger of mistaking it for one, but we shall not often go wrong if we apply our test and see whether the clause *qualifies a noun* or not. Remember also that a **Relative Adverb** is equivalent to a **Preposition + a Relative Pronoun**. For example, *The year when this happened was*

1934 (*when* = *in which*), the clause, *when this happened*, qualifies the noun *year*, and is therefore an Adjective Clause In, *When this happened he ran away*, the clause, *when this happened*, qualifies the verb *ran*, and is therefore an Adverb Clause In, *I know when this happened*, the Clause, *when this happened*, is the direct object to the verb *know*, and is therefore a Noun Clause If we find out *what work the clause is doing* we cannot go wrong

3 Often the relative pronoun is omitted *That's* the boy *I saw* The house *I live in* was built years ago When analysing we must supply the Relative Pronoun *That's the boy whom I saw*

4 *As* is used as a Relative Pronoun in such expressions as *such as, the same as* (i) They made *such* a mess *as* I never saw before, (ii) I want the *same* kind of hat *as* I had before In (i) *as* is direct object to the verb *saw*, in (ii) *as* is the direct object to the verb *had*

EXERCISE 21

Analyse and point out the *Adjective Clauses* 1 All that glitters is not gold 2 He laughs best who laughs last 3 He who fights and runs away may live to fight another day 4 The day when he arrived is still remembered 5 Where is the knife he gave you? 6 A man who talks too much is seldom listened to 7 That's a story I've often heard 8 The answer she gave is quite correct 9 The man I told you about bought my bicycle 10 People who live in glass houses should not throw stones 11 Children who will not obey will be punished 12 We are the men who did the work 13 Those who survived were badly bruised 14 I called to the conductor who was in charge of the party 15 He passed the examination for which he had been working so long 16 The house where he was born is marked by a tablet 17 The reason why he did it nobody knows 18 The room where I sleep is at the top of the house 19 The bell that wakes me rings at 7 o'clock 20 The day when we must part is drawing near

Note —A Relative Adverb = Preposition + Relative Pronoun In No 16, *where* = *in which*, No 17, *why* = *for which*, etc Relative Adverbs introduce Adjective Clauses

EXERCISE 22

Analyse, pointing out the *Adjective Clauses* and the words that connect them with their main clauses 1 The boy who did that is no fool 2 This is the same book as I showed you yesterday 3 The noise they made was past all bearing 4 I shall never forget the day when he came 5 I don't know the reason why he does this 6 It was a treat we seldom get 7 That's the worst mistake that you could possibly make 8 He had everything a wise man could want 9 India is the country where he is best known 10 He is just such a man as we all admire 11 The thief, who was caught in the act, was led off by the constable 12 He failed in the examination which he had attempted three times already 13 John gave me the message that you sent 14 Five girls who came from our school passed 15 Here comes the train at last that we have been waiting for so long

EXERCISE 23

Analyse, pointing out the *Adjective Clauses* and *connecting words* 1 The boy who sits near me is named Smith 2 The team that won the cup was a very strong one 3 The girl who passed the examination has left 4 Rice that has been ground can be made into cakes 5 A book that is full of pictures is always interesting 6 It is a day that we all enjoy 7 He is a man who gives alms to the poor 8 A man who knows much is respected 9 A man who easily gets angry has often to repent 10 Give me anything you like

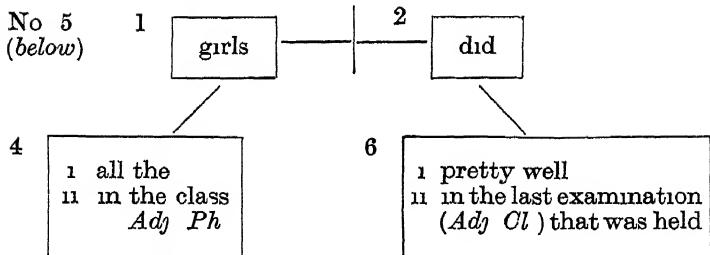
EXERCISE 24

Re-write the above sentences *without Adjective Clauses*

Note—Some little changes in wording may be necessary, but the sense should remain the same For No 5 we may say, *An illustrated book*

EXERCISE 25

Analyse the following, marking the *Adjective Phrases* (*Adj Ph*) and *Adjective Clauses* (*Adj Cl*) Do not trouble to analyse in detail anything you find difficult, just put it on the subject or on the predicate side, thus



Note—Later on the *Adjective Clauses* may be analysed separately

1 All the mistakes that we make in this exercise will have to be corrected 2 The pen in my hand is not a very good one 3 A friend of mine gave me the book that you are reading 4 The mines of Johannesburg are still producing a great deal of gold 5 All the girls in the class did pretty well in the last examination that was held 6 Make the most of the opportunities that you get at school 7 The currents along this coast are very dangerous 8 King Alfred was the greatest of the kings who ruled in England before the Norman Conquest 9 You can never relish a boiled egg of which you have once entertained doubts 10 The dog that followed me into school does not belong to me

EXERCISE 26

Analyse as before, marking the *Adjective Phrases and Clauses*

1 All the boys who played in the football match were very thirsty at half-time 2 Did the players who wanted it have a drink at half-time? 3 We waste the mustard that we leave on our plates 4 They did not have anything at all to drink 5 They each sucked a slice of lemon that was brought out to them on a plate 6 Things that are out of sight are often out of mind 7 Most of the evils that we dread so much never happen at all 8 They are creatures of our imagination 9 They have no real existence of their own 10 There is nothing in them that should frighten us

EXERCISE 27

Analyse, marking the *Adjective Phrases and Clauses* 1 It is a poor heart that never rejoices 2 This is the most unfortunate thing that ever happened 3 The tree you see over

there was struck by lightning in the last big storm 4 The game he played was a very cunning one 5 The boy whose knife was found in the room must be the one who did it 6 Things that are equal to the same thing are equal to one another 7 The story he told us was the strangest I ever heard in my life 8 The aeroplane she was learning to fly was one of the latest models on the market 9 That is the little girl whose mother went to Australia by air last week 10 I shall do it in spite of all that you may say against it

EXERCISE 28

Give 10 sentences with an Adjective in each, and then re-write the sentences with an *Adjective Clause*, or an *Adjective Phrase*, in place of the Adjectives.

EXERCISE 29

Write 10 sentences with an *Adjective Clause* in each, and then re-write them with *Adjectives*, or *Adjective Phrases*, in place of the Clauses.

CHAPTER VIII

THE OBJECT

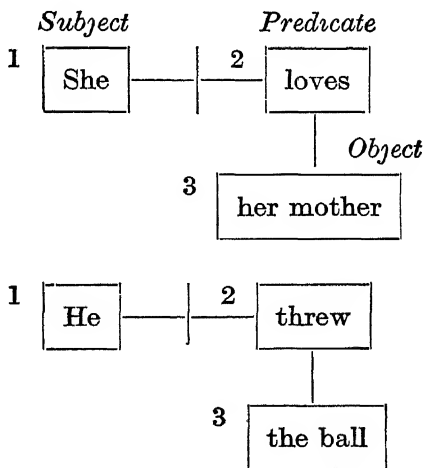
1. Let us look at the following sentences

She loves her mother

He threw the ball

We see that the verbs *loves* and *threw* need another word after them in order to complete the sense. Such a word is called the *Object*.

We may analyse these sentences in graphic form thus .



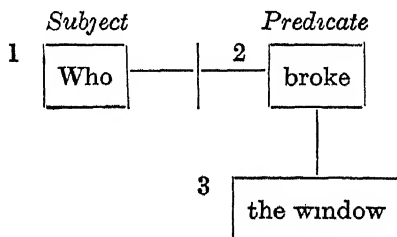
2. How to show the Object—If we attach the Object to the verb by means of a perpendicular line (as shown

above), we shall be able to recognize the object at a glance, when our analysis is being done. The Object is placed on the right along with the rest of the Predicate.

Note—Always use the same numbering for the little boxes. Subject 1, Verb 2, Object 3, etc.

EXERCISE 30

Divide the following sentences into *Subject*, *Predicate* and *Object*, as shown above: 1 We drink water 2 Cows eat grass 3 She posted the letter 4 I saw the star 5 We knew the answer 6 She lost her purse 7 He found a shilling 8 I caught a bird 9 Who wrote that letter? 10 Who broke the window?



3. We have now learnt to split up the Predicate into two parts—Verb and Object.

The Verb is a word which tells us something about a person or thing (usually what the person or thing *does* or *is*).

The Object of a sentence consists of the word, or words, signifying the *receiver* of the action expressed by the verb.

4. **Transitive and Intransitive Verbs**—Verbs followed by an Object are called *Transitive*. The cat *killed* the rat. Verbs not followed by an Object are called *Intransitive*. The cat *walks*.

We must, however, remember that a verb may be

used sometimes transitively and sometimes intransitively

He broke the ice (*Transitive*)

The ice broke (*Intransitive*)

EXERCISE 31

Analyse into *Subject*, *Verb* and *Object*, as shown above

1 Birds lay eggs 2 The cat caught a large rat 3 A good dog knows his master 4 I saw the boat race 5 My brother collects stamps 6 She knits stockings 7 You won first prize 8 The old man rides a bicycle 9 We bought a printing outfit 10 The naughty boy stole some oranges 11 The captain of the team scored three goals 12 Hundreds of people watched the fire 13 The leaders of the expedition climbed the mountain 14 The man in the train lost all his luggage 15 The policeman on duty caught the burglar 16 The carpenter made a strong wooden box 17 The mother loves her baby 18 The boy rides his little brown pony 19 I made a bad mistake 20 What have you found ?

EXERCISE 32

Divide into *Subject*, *Predicate* and *Object*

1 Did you see my brother ? 2 Did you recognize him ? 3. He was putting on his clothes 4 He left his big wooden box 5 The carter will bring it 6 Did you borrow my book ? 7 I am reading it 8 Someone has taken it 9 I found it 10 I see it 11 Someone has torn it 12 Bring all your books 13 Don't forget your pen 14 That girl has written her exercise 15 Did she do it ? 16 Remember your promise 17 She forgot it 18 She will lose her book. 19 She will like that 20 She will remember her lesson

Note —The verb often consists of two words *have found, did do, was putting, will bring, etc*

CHAPTER IX

DIRECT AND INDIRECT OBJECTS

1. Some verbs take two objects—a *Direct Object* and an *Indirect Object*

I gave the man (*Ind Ob*) a shilling (*Dir Ob*)

He found me (*Ind Ob*) a seat (*Dir Ob*)

We may notice two things

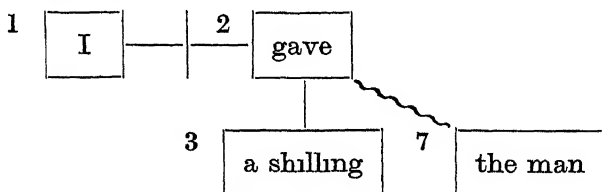
(1) The Indirect Object usually comes before the Direct Object in the sentence

(2) The Indirect Object answers the question *to whom?* or, *for whom?*

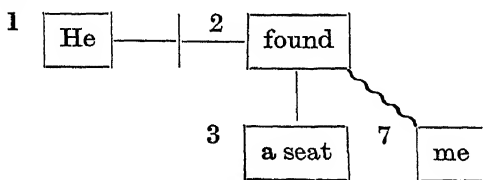
To whom did he give a shilling? *To* the man

For whom did he find a seat? *For* me.

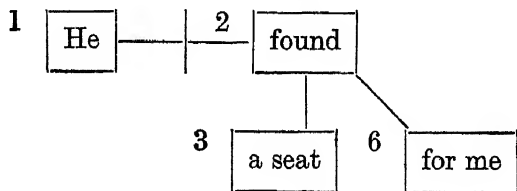
We analyse thus



Note.—We connect the Indirect Object with the verb that governs it by means of a wavy line sloping towards the right



If the sentence had been, *He found a seat for me, for me* would be an *adverb phrase* modifying the verb *found*, and not an *indirect object*. We should analyse it thus



EXERCISE 33

Analyse the following, showing clearly the *Indirect Objects*

- 1 Lend me your knife
- 2 He told me the whole story of the accident
- 3 The treasurer wrote me a cheque immediately
- 4 The bookseller got me a copy of the book
- 5 He has not paid me his subscription yet
- 6 We took the sick girl some flowers
- 7 The manager of the works showed us many wonderful machines
- 8 A rich man left the hospital a large sum of money
- 9 My sister sent me an amusing book
- 10 Mary wrote me a most interesting letter about her trip

EXERCISE 34

Analyse the following

- 1 He left me all his books
- 2 One of the old boys very generously gave the school a cricket pavilion
- 3 Bring me a cup of tea
- 4 The head mistress gave her a good scolding
- 5 She sent me this telegram yesterday
- 6 Do me a favour
- 7 The head master promised us a half holiday
- 8 Can you kindly spare me a penny, sir?
- 9 You could hardly refuse him such a trifle
- 10 They could deny him nothing

Note—*Can spare, could refuse*, etc., to be taken as one verb

EXERCISE 35

Analyse

- 1 How much do you owe him?
- 2 I will promise you a nice present on your birthday
- 3 He left Mrs Roberts five hundred pounds in his will
- 4 Shake me down a few nuts
- 5 I passed him the paper without a word
- 6 Can you spare me one of those lovely oranges?
- 7 I sold her my little white pony last year
- 8 Borrow me an interesting book from the library
- 9 Show me your ticket
- 10 The investment will yield you a good profit

EXERCISE 36

Write 10 sentences of your own with an *Indirect Object* in each

EXERCISE 37

Write sentences, using one of the following in each, followed by an *Indirect Object* *leave, give, lend, borrow, offer, proffer, make, get, bring, do, sell, buy, send, promise, spare, fetch, deny, owe, pay, render, allow, grant*

CHAPTER X

THE COMPLEMENT

1. **Intransitive Verbs** —Let us look at the following sentences

Mary *is*—in my class

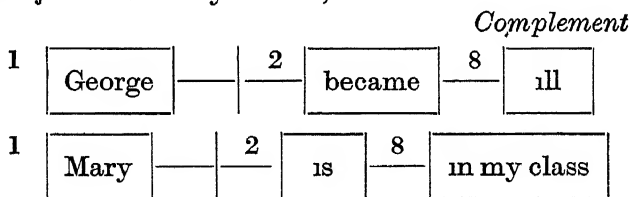
Alfred *seems*—nervous

We see that each sentence, if we read only up to the dash, is incomplete and does not make sense

The verbs *is* and *seems* require a word, or a group of words, after them in order to make sense. Such verbs are called *Verbs of Incomplete Predication*.

The word, or group of words, used to complete the sense is called the **Complement**.

When we analyse sentences of this kind the Complement should be written on the same line as the verb and joined to it by a dash, thus



The word, or group of words, used to complete the sense of an Intransitive Verb is called the *Subjective Complement*, because it has to do with the Subject of the sentence

EXERCISE 38

Analyse the following, showing the *Complements*

1 It is hot	2 Miss Thurston was my teacher	3 His tale sounds true	4 That seems a pity	5 The boy grew pale	6 The man turned traitor	7 That coin is worthless	8 The dog went mad	9 He became king	10 The whole affair looks shady
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Note—Such words as *become*, *turn*, *sound* can also be used as ordinary Transitive Verbs Her hat *becomes* her (suits her) He *turned* the corner He *sounded* his horn

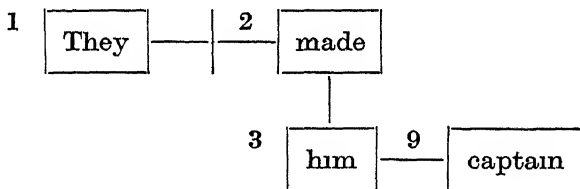
EXERCISE 39

Analyse 1 Her face went bright red 2 All the people seem asleep 3 This appears very unlikely 4 He remained true to his master 5 Things look very black 6 The audience became impatient 7 She was a shepherdess 8 That will be delightful 9 The milk turned sour 10 It grows late 11 The bugler sounded the alarm 12 That colour does not become you at all 13 Turn your head this way 14 He looks the picture of health 15 That seems hardly probable

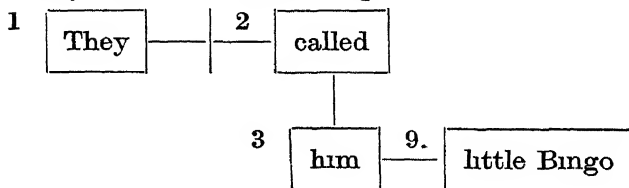
EXERCISE 40

Write sentences, using one of the following verbs in each, followed by a *Complement* is, will be, was, appear, remain, look, seem, grow, become, sounds

2. Transitive Verbs followed by Complements—Some *Transitive Verbs* require a *Complement* as well as an *Object* in order to make sense They made *him captain*



They called him little Bingo



The verbs *made* and *called*, since they are followed by Objects, are Transitive Verbs, but, as the Objects do not complete the sense, they are called **Transitive Verbs of Incomplete Predication**

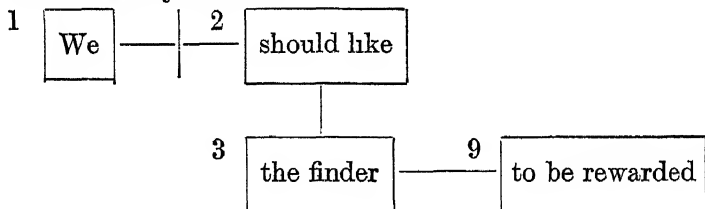
The complement required to complete the Object is called an **Objective Complement**

In our analysis we may make this clear at a glance by putting the Objective Complement on the same line as the Object, as shown above

EXERCISE 41

Analyse the following sentences in graphic form, showing clearly the *Subjective* and the *Objective Complements* 1 They were in great distress 2 His unexpected success made him concerted 3 There will be a fresh number every week 4 We should like the finder to be rewarded 5 Worry has turned her hair grey 6 The penniless boy, in course of time, became a millionaire 7 We stupidly left the door open 8 The judge set the prisoner free 9 The man called his son a good boy 10 The mischievous boy made the dog very angry

No 4 is analysed thus



EXERCISE 42

Analyse, showing the *Complements*, if any 1 The jury found him not guilty 2 I like a good boy to be rewarded 3 The good news filled him with delight 4 I found him asleep in the shade 5 They became very discontented 6 The master set him a very difficult lesson 7 The investment turned out a most profitable one 8 They all went wild with delight 9 The girls appear to be pleased 10 Loud

was the shouting 11 Call me at seven o'clock 12 They made him an alderman 13 The carpenter made me a box 14 We always make our cakes with butter 15 It will come in time

EXERCISE 43

Write 5 sentences each containing an *Intransitive Verb* followed by a *Complement*

EXERCISE 44

Write 5 sentences each containing a *Transitive Verb* followed by a *Complement*

EXERCISE 45

Complete the following sentences by adding *Complements*
 1 The day will be — 2 The lady seems — 3 The girl looks —
 4 The boy feels — 5 They made him —
 6 Your coat is — 7 The dog seemed —
 8 Day by day it becomes — 9 The flower looks —
 10 The sick boy will soon get — 11 The sun appears —
 12 We all become — every day 13 It seems —
 14 I remain — 15 That plant looks —

EXERCISE 46

Analyse, showing clearly which *Complements* are *Subjective* and which *Objective* 1 I made very few mistakes in my letter 2 We made her our president 3 Her new hat became her very well 4 She is becoming more pert and saucy every day 5 Little sparks become great fires 6 My brother appears worried about something 7 The teacher turned the girl out of the class 8 I think he will turn out a good bowler 9 He was flying his kite in the fields yesterday 10 The poor fellow went right off his head

EXERCISE 47

Analyse, showing *Indirect Objects* and *Complements* 1 The train from Bombay was very late 2 The king made him a knight 3 My father made me a wheelbarrow 4 My cousin from India showed me his new bicycle 5 We grew a fine crop of potatoes 6 The prisoner's face grew pale 7 Our new car seems very satisfactory 8 The speaker told the audience a good story about a tiger 9 She lent me sixpence 10 His explanation appears satisfactory 11 Dick Whittington

became Lord Mayor of London 12 My old friend played me false 13 The members of the society unanimously elected him president 14 Did he give you a prize ? 15 Two years ago I lent my friend my collection of postage stamps 16 When did she lend you that money ? 17 Can you get me a copy of yesterday's paper ? 18 Our fears regarding the ship happily proved groundless 19 Did the men put it right for you ? 20 The patient is getting stronger day by day

Note—We should remember that we can find the *Indirect Object* by asking the question *to* or *for whom* or *what* ? In No 4 we ask, *To whom did he show* ? the answer is *me* *Me* is therefore the Indirect Object *Can get* (No 17) is to be taken as one verb

EXERCISE 48

Analyse 1 Can you make me a wooden box about this size ? 2 My elder brother grows taller and taller 3 Where did they find that big diamond ? 4 You gave her quite enough for it 5 The girls of that class recited very well indeed 6 Where are they building you a house ? 7 In the United States dollars and cents are in general use 8 In England we use pounds, shillings, and pence 9 In India the current coins are rupees, annas, and pies 10 In America they have the longest rivers in the world 11 The highest mountains in the world form the northern boundary of India 12 Motor cars have come into general use during the present century 13 Aeroplanes are an invention of the present century 14 We have all seen aeroplanes flying overhead 15 Has anyone here been up in an aeroplane ? 16 Year by year travelling becomes more rapid 17 Nowadays people can go hundreds of miles in a few hours 18 Formerly people could go only a few miles in an hour 19 At what rate can a train travel ? 20 An aeroplane is by far the fastest means of travel

Note.—*Can make*, etc , to be taken as one verb.

CHAPTER XI

ADVERBIAL QUALIFICATIONS OF THE PREDICATE

- 1 The verb in a sentence may be qualified by
- (i) An Adverb. He washed it *thoroughly*
 - (ii) An Adjective or any other part of speech, used as an Adverb. He said it *loud*. She ran a *mile*
 - (iii) An Adverb Phrase. He ran *like a hare*. She read it *in a clear voice*. It fits *to a nicety*
 - (iv) An Adverb Clause. The game stopped *when the whistle blew*
 - (v) A Participle. He departed *broken and dejected*
 - (vi) An Infinitive. They all stopped *to stare*
 - (vii) Preposition with Object. He got *into a passion*
 - (viii) An Absolute Phrase. We all agreed, *he alone objecting*

EXERCISE 49

Point out the *adverbial qualifications*, and say of what each consists

1 It is quite absurd to say that he is your enemy
2 The fact is, he got into this habit quite early in life
3 He used to read in bed till a late hour
4 He'd always been rather inclined to gluttony
5 He went off to the court with this humble petition
6 I shall ever pray for your long life and prosperity
7 The King moved across the room without a word
8 There is a strange sight to be seen over there at the foot of that tree
9 Take them, just as you find them, without reservation
10 The bells rang merrily in token of victory

EXERCISE 50

Write 10 sentences giving examples of different kinds of *adverbial adjuncts*.

EXERCISE 51

Point out the *adverbial adjuncts* and say of what each consists 1 Why, who can be coming at this time of night? 2 There are some who in danger stand firm as a rock 3 It's a horse coming along the road at full gallop 4 Now he's here, now he's there, now he's no one knows where 5 He got into a great state of mind and declared passionately that he would wash his hands of the whole affair 6 When they came the next day to examine the scene, there was scarcely a vestige of all that had been 7 And still, it is said, at that small hour so dread, when all sober people are quiet in bed, there may sometimes be seen on a moonshiny night, a pale ghostly figure arrayed all in white 8 He would never lend anything at less than three hundred per cent 9 The money I had from you has all gone to pot 10 Imperturbable stands, as he waits their commands, a smooth-faced young lawyer in wig, gown and bands

CHAPTER XII

ADVERBS AND ADVERB PHRASES

1 Let us look at the following sentences 1 He *came yesterday* 2 The man *stood here* 3 That's *very good* 4 He stopped *quite suddenly*

We see that the words *yesterday* and *here* are attached to the verbs *came* and *stood*, the word *very* to the adjective *good*, and the word *quite* to the adverb *suddenly*. These words are called *Adverbs*, and, from their use, we say **An Adverb is a word which modifies (or qualifies) the meaning of a Verb, an Adjective or another Adverb.**

EXERCISE 52

Point out the *Adverbs*, and show what word each qualifies
1 I will come soon 2 He is a very kind person 3 She sang very charmingly 4 That is too soon 5 He did it just now 6 Lift it most carefully 7 Put it just there 8 Most certainly you cannot 9 This is highly dangerous 10 Call me very early in the morning

2. Classification of Adverbs.—Adverbs may be divided, according to their use and meaning, into the following classes

- (1) **Time** *now, then, before, since, already, soon, to-day, to-morrow, seldom, never, etc*
- (2) **Place** *here, there, everywhere, above, below, etc*
- (3) **Degree or Quality** *much, very, quite, almost, etc*, also **Number** *once, twice, etc*
- (4) **Manner** *well, badly, easily, etc*
- (5) **Affirmation and Negation** *yes, no, certainly, not, etc.*

(6) **Interrogation** *when ? where ? how ?*

(7) **Relative** *when, where, how, why* (These words are the same in form as interrogative adverbs, but are used to introduce adjective clauses The house *where* he was born is in ruins)

EXERCISE 53

Analyse, showing clearly the *Adverbs* and the words they qualify, and say what kind of Adverb each is 1 Do it now 2 We seldom see such things to-day 3 Never had he witnessed such a sight before 4 Have you seen it to-day ? 5 They scattered here, there and everywhere 6 Study the above sentences 7 Charles, the then king, instantly vetoed the measure 8 That is quite enough 9 I have almost finished it 10 I am weary of that thrice-told tale 11 You can do it easily 12 Go easy 13 Don't go round that corner too fast 14 No, I will not do it 15 You certainly must 16 Where is that girl ? 17 How did you do it ? 18 Neither Tom nor Jack could find it 19 When did the trouble begin ? 20 Never mind the why and wherefore

Note —In 6 and 7, *above* and *then* are used as adjectives, in 12, *easy* is used as an adverb instead of *easily*, in 13, *fast* is an adverb, *fast* can also be used as an adjective, in 20 *why* and *wherefore* are used as nouns

EXERCISE 54

Supply suitable *Adverbs* in the blank spaces 1 He works — 2 — are you going ? 3 Are you — ready ? 4 I can't listen to that — 5 She was — first 6 — did you find it ? 7 You can find them — 8 That story is — forgotten 9 — he will be gone 10 That was — delightful

3 Formation of Adverbs — Adverbs are formed from

(1) **Adjectives** by adding *-ly* *quickly, slowly*

(2) **Nouns**, in various ways *to-day, aboard, asleep, indeed, besides, homewards, always*

(3) **Pronouns** : *here* from *he*, *where* and *why* from *who*

(4) **Compound Adverbs.**—Many adverbs are formed by combining two or more different words *sometimes, otherwise, however, anywhere, nevertheless*

EXERCISE 55

Form as many Adverbs as you can from the following words day, night, long, high, sleep, deed, back, time, wise, side, slow, bad, bright, dull, gay, three, mere, two, home, square, length, edge, broad, end

4. Other Parts of Speech used as Adverbs

(1) **Adjectives** —Some adverbs are the same in form as adjectives You are walking *fast* He hits *hard* Call me *early* He came *first*

5. **Adverbs are sometimes used as other Parts of Speech.** (1) As *Nouns* Never mind the *why* and *wherefore* Gently does it (2) As *Adjectives* The *then* king The *above* examples

6. **Comparison of Adverbs.**—Adverbs in *-ly* are compared by prefixing *more* and *most* *more* quickly, *most* quickly A few adverbs add *-er, -est* *sooner, soonest* Some have the same form as adjectives *much, more, most, little, less, least, well, better, best, badly (ill), worse, worst*

7 **Adverb Phrases.**—Groups of words called *Adverb Phrases* are often used as adverbs A very large number of these are in common use Here are a few examples

Time . *to this day, at last, in the end*

Place : *in a fix, at home, at large*

Degree . *to a great extent, on the whole*

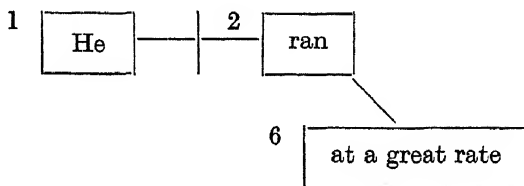
Manner . *in a strange way, with a swing, like a bird*

Affirmation and Negation : *by all means, not at all*

Adverb Phrases, like Adjective Phrases, are formed with the help of Prepositions.

EXERCISE 56

Analyse, showing clearly the *Adverb Phrases* 1 He ran at a great rate 2 He caught him in a few strides 3 In another moment he had overtaken him 4 He won in a canter 5 In her new frock she looked very charming 6 She still plays with her dolls 7 The sky is black with thundery clouds 8 With a hop, skip, and a jump, he was gone 9 With dainty fingers she was trimming her hat 10 In this dilemma what should she do ?



EXERCISE 57

Replace the *Adverbs* by *Adverb Phrases* 1 Come in 2 There she stands 3 Get out 4 He spends his time idly 5 He fell down 6 I am starting on my holiday to morrow 7 When are you going ? 8 The Queen was there 9 The man was working outside 10 Quickly he hid his book

EXERCISE 58

Replace the *Adverb Phrases* by *Adverbs* 1 They received him with shouts of applause 2 He refused with a rough gesture 3 He lifted it with one hand 4 He spoke in a loud voice 5 With cautious steps they approached 6 I must be there in good time 7 In which room did you leave it ? 8 In what state of health did you find him ? 9 With a smile she began to read 10 With a frown he threw down the bill

EXERCISE 59

Write 10 sentences containing *Adverb Phrases*

EXERCISE 60

Re write your 10 sentences replacing the *Adverb Phrases* by *Adverbs*

8. Adjective Phrases and Adverb Phrases sometimes the same in form

Let us look at the following sentences

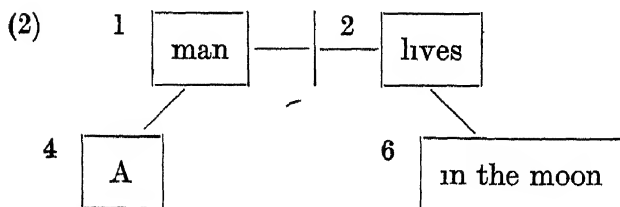
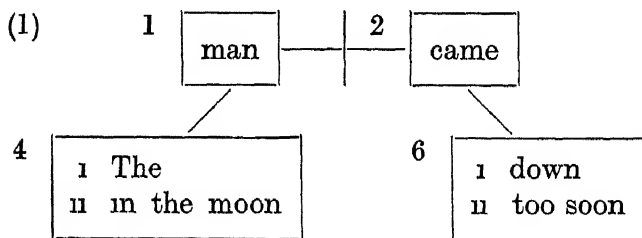
The man *in the moon* came down too soon

A man lives *in the moon*

In the first sentence the phrase, *in the moon*, qualifies the noun *man*, and is therefore an *Adjective Phrase*

In the second sentence, *in the moon*, modifies the verb *lives*, and is therefore an *Adverb Phrase*

We see then that the same phrase may be an *adjective phrase* or an *adverb phrase*, according to the way in which it is used, we must, therefore, when analysing, look carefully to see what work a phrase is doing. If it qualifies a *noun*, or a *noun equivalent*, it is an *Adjective Phrase*, but if it qualifies a *verb*, an *adjective* or an *adverb*, it is an *Adverb Phrase*. Graphic analysis will make this clear



EXERCISE 61

Analyse showing clearly the *Adjective Phrases* and the *Adverb Phrases* 1 This is a matter of no importance 2 It does not matter in the least 3 The swallow is a bird of passage 4 Swallows do not build in trees 5 I live near the school 6 The house near the school is empty 7 The car in the road belongs to the doctor 8 The car is standing in the road 9 The book on the desk is mine 10 My book is on the desk 11 The bird sings in the tree 12 I see lots of apples on that tree 13 The apples on that tree are not ripe 14 He acts too much in haste 15 That is the very thing for me 16 I found it in that very spot 17 Never in my life have I had such a surprise 18 That is quite in order 19 He escaped by the skin of his teeth 20 That man in the fur coat is the manager

EXERCISE 62

Write sentences using the following as (1) *Adjective Phrases*, (2) *Adverb Phrases* in time, at the end, with a stick, by the sea, over the house, in the middle, near the door, across the Atlantic, in London, with one leg, in a fix

CHAPTER XIII

ADVERB CLAUSES

1. Let us look at the following sentences .

- (1) When all was over they shut the door.
- (2) Where the tree falls there shall it lie

We see that the clause, *When all was over*, shows us the *time* when they shut the door , it qualifies the meaning of the verb *shut*, and is doing the work of an adverb We therefore call it an **Adverb Clause**

Similarly the clause, *Where the tree falls*, is also an *adverb clause*, since it qualifies the meaning of the verb *lie*

A Subordinate Clause that does the work of an Adverb is called an Adverb Clause.

2. Adverb Clauses are of the following kinds

(1) **Time**, introduced by *when, whenever, while, after, before, ere, until, till, since*, etc I lived in London *when I was a little boy*

(2) **Place**, introduced by *where, wherever, whence, whither*, etc Where you go I will follow

(3) **Cause or Reason**, introduced by *because, since, as, that, in that, on the ground that, seeing that*, etc She passed *because she had worked well*

(4) **Purpose**, introduced by *that, in order that, so that, to the end that, lest* Misers save *in order that they may grow rich*

(5) **Result or Consequence** introduced by *that, so that, such that* She worked so hard *that she became ill.*

(6) **Condition or Supposition**, introduced by *if, unless, whether, in case, on condition that, supposing that, provided that*, etc *If it rains there will be no match*

Note — Sometimes condition is expressed by placing the verb, in the subjunctive mood, before the subject, at the beginning of the sentence *Should it rain*, there will be no match *Had he obeyed*, there would have been no loss of life

(7) **Concession or Contrast**, introduced by *though, although, though yet, even though, even if*, etc *Though he is only a little chap* he is very strong

(8) **Comparison**. These may be divided into two classes

(a) **Manner**, introduced by *as* *As the tree falls* so shall it lie

(b) **Degree**, introduced by *than, as, the the* He is older *than he looks* It is as long *as it is broad* *The sooner we start*, the quicker we shall get it done

Note — In Clauses of Comparison the verb is often omitted He works *harder than you (work)* He is kinder *than Tom (is)*

The case of the Pronoun is sometimes doubtful You love him more *than I (love him)* You love him more *than me (than you love me)* The sense should be clear from the context

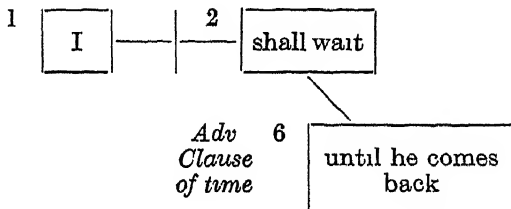
EXERCISE 63

Analyse, showing clearly the *Adverb Clauses* and saying of what kind each is 1 We sit where we can catch the breeze 2 We want cool drinks when it is hot 3 As I was over sixteen I could not sit for the examination 4 So sure was he of success that he sold his books 5 He did exactly as he was told 6 He insisted on skating though he had been warned against it 7 He went to America so that he could study modern methods 8 Had I known the truth, I should never

have gone 9 As soon as I heard of his arrival I went to meet him 10 I shall go wherever he goes 11 They would not let him in, simply because he was late 12 The town was so well fortified that it could not be taken 13 I cannot run nearly so fast as he can 14 Although I had never been there before, I found my way easily 15 The bridge was destroyed in order that a wider one might be built 16 The play will be a success if it is well advertised 17 The carpet is twice as long as it is wide 18 Take your coat with you in case it should rain 19 If winter comes, can spring be far behind? 20 I shall wait until he comes back

Note—Consider carefully what work each clause is doing before you classify it

Analyse thus



EXERCISE 64

Write 10 sentences each containing an *Adverb Clause*, and say of what kind each clause is

EXERCISE 65

Write down 5 clauses, using each as an *Adverb Clause* and then as some other kind of clause

EXERCISE 66

Analyse, marking the *Adverb Clauses (Ad Cl)* and the *Adverb Phrases (Ad Ph)* 1 The poor fellow dropped like a stone 2 You may go whenever you please 3 He passed in spite of all his bad luck 4 We work in order to make a living 5 Should the drought continue much longer the consequences will be very serious 6 Scarcely had he got outside, when the roof fell in with a crash 7 She sews better than she knits 8 I'll be back again in no time 9 Though it was but a poor gift, it was the best she could afford 10 He became very angry when the children laughed at him

EXERCISE 67

Analyse, marking the *Adverb Phrases* and *Adverb Clauses*
 1 Though I knew it quite well, I could not remember the right answer 2 The sooner you're off, the better. 3 Don't stand there staring like an idiot 4 His shop is nearer my house than any of the others 5 Stay where you are 6 He couldn't lift the log because he was too weak 7 Whether you consent or not, I shall do it 8 She gobbled up her food quickly, so as to get a second helping 9 We had a holiday to celebrate the occasion 10 Give it to me as quickly as you can

EXERCISE 68

Analyse, marking clearly the *Adverb Clauses* and *Phrases*, and the *Adjective Clauses* and *Phrases* 1 It isn't in the place where I left it 2 You may go wherever you please 3 That is the girl of whom we were speaking 4 They don't do it because they don't want to 5 This is better than anything you have done before 6 Tell me all about it as quickly as you can 7 The girl you saw has just met with an accident 8 All that we read in the papers is not necessarily true 9 She can sing like a lark 10 Go on till I tell you to stop 11 This is a day we have all been hoping for 12 You know him better than I 13 That is the place where it fell 14 We had better do it before it is too late 15 I don't remember the day when it happened 16 He was gone before you could say Jack Robinson 17 The boy in that car is ill 18 This is a story that is new to me 19 Even if you knew, you had no business to talk about it 20 The night before it sailed was a stormy one

EXERCISE 69

Replace the *Adverb Clauses* by *Adverbs* or by *Adverb Phrases* .
 1 He works as long as the daylight lasts 2 He comes when the proper hour strikes 3 My brother will go if you will 4 As soon as I saw the tiger I ran away 5 The tiger followed me as fast as he could 6 I should have been caught if I had not climbed a tree 7 When the sun rose the tiger went away 8 I came down from the tree when he had been gone half an hour 9 I shall never forget that experience if I live to be a hundred 10 I often think about it when I go to bed

Note —Some little changes will be found necessary, thus, in No 6 we may say, *I escaped capture by climbing a tree*

EXERCISE 70

Replace the *Adverbs* by *Adverb Clauses* or by *Adverb Phrases*

- 1 My brother treats me kindly 2 He sends me pocket money regularly 3 Yesterday he sent me five shillings 4 The postman brought it unexpectedly 5 I soon spent it on sweets 6 My friends promptly gathered round 7 They willingly set to work 8 We all enjoyed ourselves thoroughly 9 Suddenly the bell rang 10 We had to go into school immediately 11 Shortly we were at work again

EXERCISE 71

Substitute *Adverbs* for *Adverb Phrases* and *Adverb Clauses*

- 1 With the speed of the wind he dashed along 2 He ate as if he had been starved for a week 3 Without a moment's delay he began to write at a furious rate 4 My partner will come as soon as he can 5 Mr Dodd looked at him as if he wished to frighten him 6 He smiled at the boy in an encouraging manner 7 He nodded his head with an air of wisdom 8 Mr Pickwick walked on, hardly noticing where he was going 9 He listened with every manifestation of sympathy 10 She chattered for a whole hour without a pause

CHAPTER XIV

NOUN CLAUSES

1. Let us look at the following sentences :

(1) He said *something*

(2) He said *that he was ready*

In No (1) the object governed by the verb *said* is the noun, *something*

In No (2) for the noun, *something*, we have substituted the clause, *that he was ready* Here we have a clause taking the place of, and *doing the work of a noun* Such a clause we call a **Noun Clause**.

A clause that does the work of a noun in a sentence is called a **NOUN CLAUSE**.

2. A *noun clause* may be

(1) The Subject *That he did so* is quite true

(2) The Object She said *that she was ready*

(3) Used Predicatively, as Complement to the Verb :
His excuse was *that his watch was slow*

(4) In Apposition to a Noun or Pronoun The fact *that he was present* is sufficient proof It is certain *that he will come*

(5) After a Preposition I am thinking of *what is coming next*

3 **Omission of that**—Noun Clauses are frequently introduced by the word *that*, but the word *that* is often omitted. He said (*that*) he would come I know (*that*) you are right

4 **How to tell a Noun Clause.**—If we are not sure whether a clause is a Noun Clause or not, perhaps the simplest way to find out is to substitute for the clause the word *something*

If the sentence, when thus altered, still makes good sense, we shall generally find that the clause is a Noun Clause

Let us take a few examples

He said *that he was ready* He said *something*

That we shall win is certain *Something* is certain

His excuse was *that he did not know* His excuse was *something*

We see that all these altered sentences make sense, and may conclude that the clauses are Noun Clauses

Let us take a few more sentences

(1) Jack came *as soon as I was ready* Jack came *something*

(2) This is the man *who met me at the station* This is the man *something*

(3) I asked him *who he was* I asked him *something*

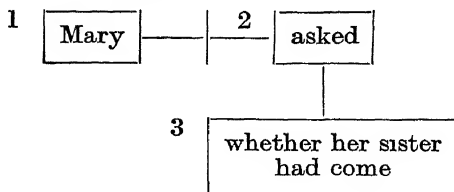
The first two altered sentences do not make sense, while the third does, we therefore conclude that (1) and (2) are not Noun Clauses, while No (3) is a Noun Clause

EXERCISE 72

Analyse, marking clearly the *Noun Clauses* (N C) 1 I hope that we shall win 2 She saw that it was only a cow
3 Jane says she is quite ready 4 That he is a hard-working boy is quite true 5 Tell me why you have done this 6 Mary asked whether her sister had come 7 I know that he has gone
8 Ask if the train is late 9 Do you think Smith will pass? 10 My belief is that he will pass 11 The huntsman knew where the fox had gone 12 The rumour that the Government had resigned is false 13 Whether he will return or not remains to be seen 14 It is obvious that he is guilty
15 He did not explain how his plan could be put into practice 16 It seems probable that the new theatre will be opened shortly 17 The chairman resented the suggestion that he should resign 18 The reason given for his expulsion was that he had broken the rules of the club 19 How he managed to escape is a mystery 20 I never heard why she refused to play

Note—If we apply the *Something Test*, we shall have no difficulty in finding the Noun Clauses Take No 6 Mary

asked (*something*) This makes good sense and is therefore a Noun Clause Analyse thus



4 *Subordinate Clause beginning with the word what.* Let us compare the following sentences

- (1) He asked *what you wanted*
- (2) You have got *what you wanted*

No (1) means—He asked the question, *What do you want?* *What* in this sentence is an Interrogative Pronoun, and the Clause, *what you wanted*, is a dependent question, that is to say, a question in the Indirect Form. Such a clause is to be classed as a Noun Clause, Object to the transitive verb, *asked*.

No (2) means—*You have got the thing that you wanted*, and we may regard the word *what* as a Relative Pronoun, equivalent to *that which*, the clause, *what you wanted*, is then to be taken as an Adjective Clause qualifying the noun *thing*, or some other noun to be supplied from the context.

This is the most correct and logical way of dealing with clauses beginning with *what*, but some grammarians prefer the simpler course of treating all *what* clauses as noun clauses, whether an antecedent can be supplied or not. We may, if we like, follow this course.

If we apply the *Something Test* to the two sentences we get (1) He asked *something*, (2) You have got *something*.

Both these make sense, and we may therefore class both clauses as *Noun Clauses*, though, as we have pointed out, the clause in No. 2 is strictly speaking an *Adjective Clause*.

5 *Quotations*—Though a quotation may stand as subject, or as object, of a sentence, it is not, properly speaking,

a noun clause, since it is complete in itself, and its construction is not affected by the rest of the sentence They shouted " *We've won! We've won!* " " *Smith is gaining* " was now the cry

It is best to regard quotations as noun equivalents, and to treat these sentences as simple sentences We can easily turn the quotations into noun clauses, and make the sentences complex by a slight change They shouted *that they had won* *That Smith was gaining* was now the cry

EXERCISE 73

Analyse (apply the *Something Test* and mark the *Noun Clauses*) 1 Do you know where you are going? 2 The news that the town had been captured caused great dismay 3 It is time that he said so 4 I know what you like 5 Give me whatever you please 6 It was rumoured that he was going to resign 7 It is a question of who is to succeed him 8 That he knew it before I cannot say 9 I asked him what time it was 10 He said that he didn't know 11 Do you know whether we have to answer this question? 12 Think out carefully what you are going to say 13 Can you tell me why you did it? 14 It is news to me that Jane is your cousin 15 She knows very well what is worth buying 16 Tell me where you are going for your holidays 17 Let me see how it works 18 Tell me what you are looking at 19 She asked if they were ready to start 20 I knew long ago that this would happen

EXERCISE 74

Put each of the following questions into the *Indirect Form*, using it as a *Noun Clause* in a sentence 1 Where is he? 2 What do you want? 3 Why have you done this? 4 Is he still alive? 5 When do the holidays begin? 6 Do you think Jones will pass this time? 7 How are you? 8 How's that? 9 What is the fare to London? 10 Is this the right way?

Note—Questions in the *Indirect Form*, admitting of either *Yes* or *No* as an answer, are introduced in the *Indirect Form* by *if*, *whether* Such indirect questions are *noun clauses* D Is he better? Ind He asked *if* (*whether*) *he was better*

EXERCISE 75

Replace the nouns in italics by *Noun Clauses* 1 I know *something* 2 I can tell *the time* 3 *Something* is quite true 4 Can you guess *the way* ? 5 Can you tell me *the reason* ? 6 We all guessed *something* 7 We heard *the news* 8 He promised *something* 9 He begged *leave* 10 He told me *the result*

Note —Some little changes may be made in the sense if necessary thus No 5 becomes Can you tell me *why it happened* ?

EXERCISE 76

Write down 10 sentences containing *Noun Clauses*

EXERCISE 77

Use *Noun Clauses* to complete the following 1 I know 2 I hope 3 He asked 4 Tell him 5 Do you think ? 6 is true 7 is well known 8 Are you sure ? 9 is a fact 10 I do not know

EXERCISE 78

Write 10 sentences, using a *Noun Clause* as *Subject*

EXERCISE 79

Write 10 sentences, using a *Noun Clause* as *Object*

EXERCISE 80

Write 10 sentences, using in each a *Noun Clause in Apposition*

6 Noun Clauses and Adjective Clauses —The words, *who*, *which*, *when*, *where*, etc , may introduce *Noun Clauses* when they are *interrogatives*, but introduce *Adjective Clauses*, when they qualify an antecedent noun, expressed or understood

Noun Clause

I ask *who did it*

I know *which it was*

Tell me *where he was born*

Adjective Clause

The man *who did it* is gone

It is no longer the place *which it was*

The house *where he was born* is over there

EXERCISE 81

Analyse, showing clearly the *Noun Clauses* and the *Adjective Clauses* 1 Where to put it is my difficulty 2 It is hard to decide what to do next 3 I know very well the place where you were born 4 Give me whatever you like 5 I want to see what is in that box 6 Tell me at once what you have got in your hand 7 A man who talks like that will never do any good 8 It is well known why he disappeared suddenly 9 Whether we shall go, or not, I cannot say at present 10 Please let me know when you are ready to start

7. Adjective Clauses, Adverb Clauses and Noun Clauses—Such words as *why, how, where, when* may introduce *Adjective Clauses, Adverb Clauses, or Noun Clauses*. Let us look at a few examples

(1) I know the place *where he went*. This is an Adjective Clause because it qualifies the noun *place*

(2) I went *where he went*. This is an Adverb Clause because it modifies the verb *went*

(3) I know *where he went*. This is a Noun Clause, Object to the transitive verb *know*

In order to tell one kind of clause from another, all we have to do is to see what work it is doing in the sentence

EXERCISE 82

Analyse in graphic form, saying of what kind each subordinate clause is 1 I never knew where the cat came from 2 Where you go I will go 3 I have seen the house where Shakespeare was born 4 The question that we have to decide is a difficult one 5 When the news came we were very much surprised 6 Tell me when you are coming 7 The evil that men do lives after them 8 I remember the time when I used to ride a tricycle 9 Anyone found trespassing will be prosecuted 10 I asked him what he really thought about the affair 11 You may have the book on condition that you return it within a week 12 He paid me what he owed 13 It was mistaken policy to let the attack go unanswered 14 The story he told me was obviously untrue 15 The judge's decision was that the case should be re-tried

16 After the conference had ended the delegates toured the district 17 They never told me the reason why he was dismissed 18 The porter assured us that the luggage had arrived 19 It is most unlikely that such an opportunity will occur again 20 Had I seen the notice I should have protested 21 The story was the same as I heard years ago 22 The portrait was so bad that nobody recognized it 23 It is absurd to claim that your team is better than ours 24 Where is the boy I wanted to see? 25 The news that he was ill filled us with dismay 26 The man I applied to gave me a discouraging answer 27 The gardener cut down the trees so that a better view might be obtained 28 He came to the meeting carrying a large note book 29 Owing to the heavy rain the match was postponed 30 The chairman of the company, who was a shrewd man, said that, unless trade improved quickly, it would be necessary to close several factories

EXERCISE 83

Analyse, showing clearly what work each clause is doing

1 Attend to me, all you who are sitting at the back 2 I will tell you, as briefly as I can, of all the adventures he met with when he was travelling round the world 3 The lion glared fiercely at him when he entered his cage 4 Louder and louder grew the din till at last it reached the ears of the Head Master 5 I can just remember the day when the dreadful earthquake took place 6 It is well known that he had to leave the place in a great hurry 7 When he heard what had happened he simply collapsed 8 Those who are ready can start at once in the first omnibus that arrives 9 He had just reached the spot where that tree stands when the flash of lightning struck him 10 Let anyone who knows how it happened stand up

EXERCISE 84

Analyse, saying of what kind each subordinate clause is 1 I knew that he would come to day 2 I wonder why he came so late 3 When the cold east wind began to blow she sadly felt the need of her fur coat 4 Those who tell me the truth, whether it pleases me or not, are my best counsellors 5 You have got to do it whether you like it or not 6 The friends he had all deserted him in his time of trouble 7 Can you tell me what all this fuss is about? 8 I cannot remember where I saw him before 9 When you want me you will find me here 10 I fear he will not get over it 11 I want to know what you are doing here 12 The girl who comes in first will get

this prize that you see here 13 After he had left, all the life seemed to have gone out of the party 14 It is said that the king, who has now completely recovered from his illness, will open Parliament in person 15 The Australians won the first Test Match, though a good many critics said that their bowling was weak 16 If the wheat crop fails, the price of bread is sure to go up 17 While my father was still alive I never failed to go home for Christmas 18 It seems very probable that we shall have rain before long 19 I want to know what you advise me to do in the matter 20 The pictures in the Academy are a great deal better than they were a few years ago.

CHAPTER XV

CONJUNCTIONS

1 Look at the following sentences .

He played *and* she sang Mary passed, *but* Barbara failed Shall I send it, *or* will you take it ?

We see that the words *and*, *but*, *or* are used to join sentences Such words are called **Conjunctions**

We have to remember, however, that other words also are used to join sentences, namely, *relative pronouns* (The man *who* told you so is a liar), and *relative adverbs* (They came in *when* the bell rang), and that prepositions join words (The end *of* the holidays)

A CONJUNCTION is a word used to join sentences, clauses, phrases, or words.

2 Notes —1 We need never mistake a conjunction for a preposition, if we remember that *a preposition always governs a noun or a noun equivalent*, and that a conjunction joins but never governs

2 *Relative Pronouns* and *Relative Adverbs* join sentences and, at the same time, qualify words We can easily distinguish between Conjunctions and Relative Pronouns, but it is not always so easy to distinguish between Conjunctions and Relative Adverbs

Look at the following sentences

The day <i>on which</i> he arrived	Relative Pronoun
The day <i>when</i> he arrived	Relative Adverb
We left <i>when</i> he arrived	Subordinating Con- junction

We see from the above examples that (1) a Relative Adverb is equivalent to a Relative Pronoun governed by

a Preposition (*on which*) , (2) both a Relative Pronoun and a Relative Adverb have a Noun as their antecedent , (3) a Conjunction has no antecedent noun, it simply joins

EXERCISE 85

Point out the *Relative Pronouns*, the *Relative Adverbs*, and the *Subordinating Conjunctions* 1 The place on which it stood is still pointed out 2 The place where it stood is still pointed out 3 The house stands where that tree stood 4 He returned whence he came 5 He returned to the country whence he came 6 He returned to the country from which he came 7 I know the time when the train goes 8 I shall go when you go 9 The time at which the train goes has been altered 10 The reason why he did so is still unknown

EXERCISE 86

Write sentences, using the following words (1) as *Relative Adverbs*, (2) as *Subordinating Conjunctions* where, when, whence, why, how

3 Compound Conjunctions—Sometimes groups of words are used instead of a single conjunction John *as well as* James was there Do so *in case* he should come Such phrases are also called *Conjunction Phrases*

4 Co-ordinating and Subordinating Conjunctions—Conjunctions are divided into two classes *co-ordinating* and *subordinating*

Co-ordinating Conjunctions—The chief co-ordinating conjunctions are *and, but, for, also, either or, neither nor, also so*

Co-ordinating Conjunctions are used to join (1) *words* of the same rank (a noun to a noun, an adjective to an adjective, and so on) Tom *and* Harry are friends Over *and* above all this

(2) *Clauses* of the same class He is a boy who is to be trusted, *and* who will do you credit

Notes —1 Co-ordinating Conjunctions cannot join a subordinate clause to a main clause, nor can they join clauses, or words, that are not of the same rank

2 *So* is often used as a co-ordinating conjunction. It is time to go, *so* let us start. They cut off his head, *so* they were all dead.

5 **For** —The conjunction, *for*, is more restricted in use than other Co-ordinating Conjunctions, *it is used to join sentences only*. I cannot afford it, *for* I am a poor man.

6 **How to distinguish between Adverbs and Conjunctions** —It may help us to distinguish between adverbs like *therefore*, and conjunctions like *and* and *for*, if we notice that the place of the conjunction in a sentence is fixed, it has to stand at the beginning of a clause.

He hurried off, *for* he was afraid,

whereas an adverb, such as *therefore*, can be shifted about from one place in a sentence to another without making any change in the sense. We may say

He was good to me, *therefore* I loved him,

or, He was good to me, I *therefore* loved him.

7 **Uses of Subordinating Conjunctions** —Subordinating Conjunctions are used to join *Adverb Clauses* and *Noun Clauses* to main clauses.

Notes —1 *Noun Clauses* are usually introduced by the subordinating conjunction *that*.

2 *Adjective Clauses* are not introduced by subordinating conjunctions, but by *Relative Pronouns* and *Relative Adverbs*.

CHAPTER XVI

SIMPLE SENTENCES

1. Let us look at the following sentences :

- 1 John Gulpin was a citizen
- 2 He saw three cars in the street
- 3 Who goes there ?

We see that each of these sentences contains only *one finite verb*, and has only one predicate. Such sentences are called **Simple Sentences**.

A **SIMPLE SENTENCE** is one that has only one Predicate, expressed or understood.

2 Notes —1 The important point to bear in mind is that a simple sentence has only one predicate and that this predicate must contain a *finite verb*. Thus *The boys returning home*, contains a verb, but it is a participle, and not a finite verb, therefore this group of words is not a sentence.

2 Sometimes the verb is not *expressed*, but is *understood*. *Who's there ? Jack*. Here the word Jack is a sentence, because the predicate, *is there*, is understood.

3 Sometimes verbs have a **double subject**. *Jack and Jill went up the hill*. This sentence is a simple sentence because it has only one predicate, but, if we wish to describe it more fully, we may say that it is a simple sentence with a *double subject*. Or the subject may consist of several nouns. *Tom, Dick, and Harry were all there*. This is a simple sentence with a *multiple subject*.

EXERCISE 87

- Point out and analyse the *Simple Sentences*. 1 I am strong.
2 The trumpeters blew their trumpets at the gateway. 3. I

alone had no present 4 The winds came to me from the fields of sleep 5 I shall never forget it 6 Stop ' 7 Why do you stare so ? 8 Mowing the grass in the morning 9 To be true to your promises 10 I see no sign of rain 11 What a dry season it is ' 12 Where is your coat ? 13 Put it down at once 14 To mend it will be a waste of time 15 Pots, kettles, and pans were scattered all over the floor 16 My brother and I are fond of walking 17 Talking to Mary the other day 18 Shall you do it ? 19 Come along ! 20 Put it down there

EXERCISE 88

Write down 5 *Simple Sentences*

EXERCISE 89

Write down 5 groups of words each containing (1) a *present participle*, (2) a *past participle*, (3) an *infinitive*, and say whether they are sentences or not

CHAPTER XVII

COMPLEX SENTENCES

1. Let us look at the following sentences .

- (1) The bicycle that you saw is mine
- (2) He went into the library when you came
- (3) I know that he is here

Each of these sentences may be divided into two parts, thus

The bicycle is mine	that you saw
He went into the library	when you came
I know	that he is here

We see that (1) there is a finite verb in each part of all three sentences, (2) the second parts of the sentences do not make good sense when used alone, but depend for their full meaning on the first parts. Each part of these sentences is called a **Clause**. The more independent part is called a **Main Clause** and the other part, which depends on it, is called a **Subordinate Clause**.

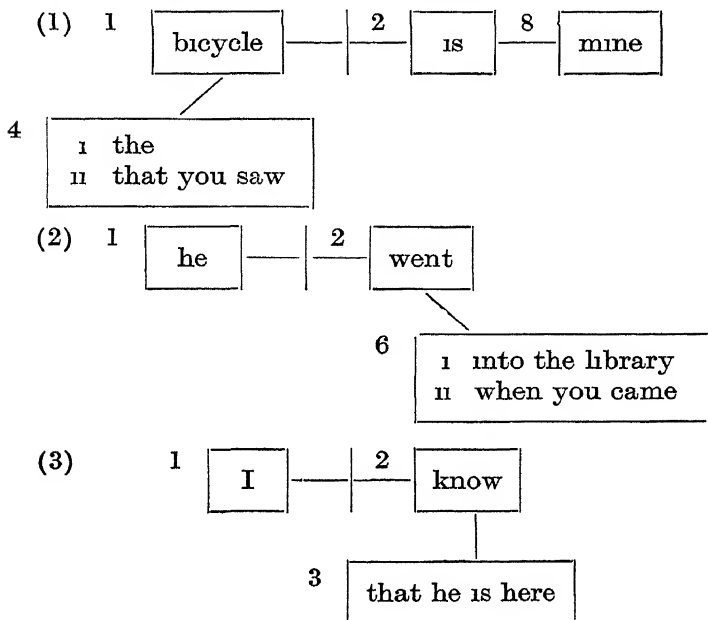
We see that in No. 1 the clause, *that you saw*, qualifies the noun, *bicycle*. It is doing the work of an Adjective, and we therefore call it an **Adjective Clause**.

In No. 2, the clause, *when you came*, qualifies the verb, *went*. It is doing the work of an Adverb, and we therefore call it an **Adverb Clause**.

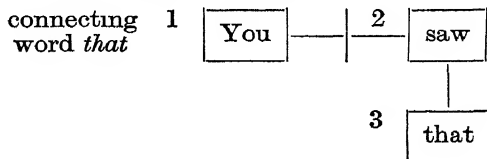
In No. 3, the clause, *that is here*, is the Direct Object to the verb, *know*. It is doing the work of a Noun, and we therefore call it a **Noun Clause**.

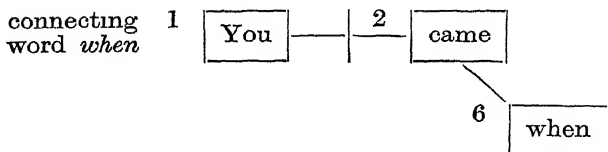
A SUBORDINATE CLAUSE is one which depends on some other clause and does the work of an Adjective, an Adverb, or a Noun

Let us analyse the three sentences



Note —To complete the analysis we may analyse each subordinate clause in detail, thus





Each of these three sentences is a *Complex Sentence*

A COMPLEX SENTENCE consists of a Main Clause and one or more Subordinate Clauses

Note—There is no limit to the number of subordinate clauses in a complex sentence

EXERCISE 90

Say whether the following are *Simple* or not 1 What do you want ? 2 The cup that I gave you is cracked 3 The man who won the prize is our gardener 4 To waste money is foolish 5 Where you go I will follow 6 He told me that he was better 7 I saw him boating on the river 8 What is the time ? 9 Can you tell me the way to London ? 10 This bat of mine is worth very little 11 The trees that are marked are to be cut down next week 12 The person who told you that is not to be trusted 13 That he will do well I am convinced 14 Do you think he will do it ? 15 She is a woman who generally gets her own way 16 Come along 17 Those who are ready may go 18 That's the car I should like 19 It's too dear for me 20 I may buy it when I am richer

Note—*Count and underline the Finite Verbs* If there is more than one finite verb in the sentence, the sentence is not a simple one.

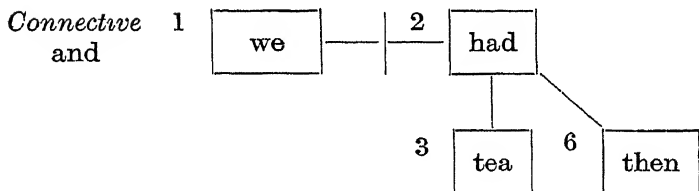
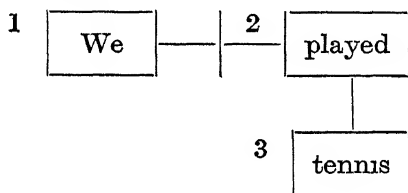
CHAPTER XVIII

MULTIPLE (COMPOUND) SENTENCES

1. Let us analyse the following sentences

(1) We played tennis and then we had tea

(2) Mary led the way and Anne followed, but I stayed behind



These two sentences are joined together by the word *and*, but are in no way dependent on one another, either part could stand alone, neither is subordinate to the other. The two parts are co-ordinate with each other—that is to say, they are of equal rank. Such a sentence we call a **Double Sentence**.

A DOUBLE SENTENCE is one formed of two independent co-ordinate clauses joined together by a co-ordinating conjunction.

Note —Double and Multiple Sentences are sometimes called Compound Sentences, but modern grammarians prefer the term *multiple* as being less likely to be confused with Complex

2 If there are more than two independent clauses we call the sentence a *Multiple Sentence*

Mary led the way and Anne followed, but I stayed behind

A **MULTIPLE SENTENCE** consists of more than two independent co-ordinate clauses joined together by one or more co-ordinating conjunctions.

3 Notes —1 The Relative Pronouns *who* and *which* usually join subordinate adjective clauses to the main clause, but are sometimes used, like co-ordinating conjunctions, to join two independent clauses She passed the ball to Kate, *who* shot a goal

Here, *who* is equivalent to *and she*, therefore the two clauses are co-ordinate

We lost the match, *which* is a pity

Here, *which* is used as a co-ordinating conjunction equivalent to *and that*

We may notice that when *who* and *which* are so used, the clause they introduce is always *separated from the rest of the sentence by a comma*

2 The terms, *double* and *multiple*, are applied not only to sentences consisting of two or more simple sentences joined together by co-ordinating conjunctions, but also to complex sentences joined together by co-ordinating conjunctions Thus *double* and *multiple* sentences may consist of

(1) *Two or more simple sentences* He played and she sang

(2) *A simple sentence and a complex sentence* My friend came and saw the house where I lived

(3) *A complex sentence and a simple sentence* My friend, whom I had not seen for many years, came to see me, and we spent a pleasant evening together

(4) *Two or more complex sentences* My friend, whom I had not seen for many years, came to see me, and we spent a pleasant evening together which I still remember

There is no limit to the number of sentences that may be joined together in this way

There need be no difficulty about the classification if we remember that, *so long as the main clauses are linked together by co-ordinating conjunctions, the sentence is classed as double or multiple* Some grammarians, however, prefer to call such sentences as (2), (3), and (4) *mixed sentences*

When we are analysing a double or a multiple sentence we should state what it is made up of

EXERCISE 91

Analyse the following sentences, and say of what kind each is

- 1 To this wrestling match Celia and Rosalind went
- 2 They found that it was likely to prove a very tragical sight
- 3 A large and powerful man, who had long been practised in the art of wrestling and had slain many men in contests of this kind, was just going to wrestle with a very young man
- 4 When the Duke saw Celia and Rosalind he asked if they had come to see the wrestling
- 5 Speak to him, ladies, and see if you can persuade him
- 6 The ladies were pleased to do this kind act, and first one and then the other tried to dissuade him from the attempt
- 7 The young man refused their request, but did so in such modest, courteous words that both the ladies felt still more concern for his safety
- 8 He said that he was sorry to deny them anything
- 9 If I am killed there is one dead who is quite willing to die
- 10 The stranger said that his name was Orlando, and that he was the youngest son of Sir Rowland de Bois

Note—When doing this exercise we should bear in mind that *subordinate clauses of the same kind are joined together by co-ordinating conjunctions* In No 10 *that his name was Orlando, and that he was* we find two Noun Clauses joined by *and*

EXERCISE 92

Give 10 examples of different kinds of sentences which may be classed as *Double* or *Multiple*

EXERCISE 93

Combine the following into *Double* or *Multiple Sentences*
1 Jones passed Wilson failed 2 Jack found an orange
Jack gave it to Tom 3 Mary plays tennis Dorothy plays
hockey 4 You may go You may stay 5 You have not
learnt your lesson You have not written your exercise
You have done your sums

4. Note —*Double and Multiple Subjects and Objects* —A simple sentence can have only one subject, but that subject may consist of several words The sentence *Jack and Jill went up the hill*, is called a simple sentence because it has only one predicate, but, if we wish to describe its subject, we may call it a *double subject* So also a Simple Sentence may have a *multiple subject* *Brown, Jones, and Robinson*, were all there

In the same way a simple sentence may have a multiple object The fox killed *a cock, a hen, and two chickens*

CHAPTER XIX

TRANSFORMATION OF SENTENCES I

1. The same idea can be expressed in many different ways, and any student who wishes to write clearly and easily should be acquainted with some of the different forms which a sentence may take. In this and the following chapter we shall deal with some of those different forms.

2 **Interchange of Questions and Statements** — A *Statement* can often be put in the form of a *Question*, with little or no change of meaning.

Statement He is not likely to do such a thing

Question Is he likely to do such a thing ?

Statement We shall never forget him

Question Shall we ever forget him ?

Statement Everyone longs at times for peace and quiet

Question Who does not long at times for peace and quiet ?

Note — Such questions are usually known as *Rhetorical Questions*, they do not require an answer, but are merely devices for putting a statement in a more striking and emphatic way.

EXERCISE 94

Put the following *statements* in the form of *questions*, without changing the meaning. 1 There is nothing more precious than a true and faithful friend. 2 No one would be so cruel as to injure an innocent little child. 3 He could make no reply to this. 4 Everyone will pray for his recovery. 5 No man can serve two masters. 6 Every man knows where his own shoe

pinches 7 We should not waste our time in idleness
 8 Everyone is wise after the event 9 I have nothing to say
 to this 10 You have never heard of such a thing

EXERCISE 95

Rewrite the following *questions* as *statements*, without changing the meaning 1 If you wrong us, shall we not take revenge ? 2 Who is so base as to betray his country ? 3 O solitude, where are the charms that sages have seen in thy face ? 4 Who has not heard of Shakespeare ? 5 Why should he cut off his nose to spite his face ? 6 When will you learn to obey promptly ? 7 How can man die better than facing fearful odds ? 8 Why waste your time on such folly ? 9 Where are the snows of last winter ? 10 Who can control the ebb and flow of the sea ?

3. Interchange of Affirmative and Negative — An *Affirmative Statement* can often be put into a *Negative Form*, and *vice versa*, without changing the meaning

Affirmative John is taller than James

Negative James is not so tall as John

Affirmative A wise man will count the cost before he begins to build

Negative A wise man will not begin to build before he has counted the cost

EXERCISE 96

Turn the following *statements* into the *negative form*, without changing the sense 1 He is a bad man 2 As soon as he entered the room there was a dead silence 3 It is only a short distance to the railway station 4 I hope he will soon be better 5 Only a fool would say such a thing 6 Shakespeare is the greatest of poets 7 You are sure to see him if you go to the meeting 8 His health grew worse with age 9 He went to England for the last time 10 His friends were faithful to him, but he gave them little reward

EXERCISE 97

Turn the following sentences into the *affirmative* form without changing the sense 1 He did not long survive the accident 2 He did not know anything of the matter 3 He was not

very poor 4 It does not take long to write a letter 5 You cannot fully realize what this loss means to me 6 He cannot be overlooked when the next honours list is made out 7 No one can deny that he has done his best 8 There is no smoke without fire 9 Even a liar does not always tell lies 10 I do not think that we have done very badly on the whole

4. Exclamatory and Assertive Sentences — A sentence may be changed from the *Exclamatory Form* into the *Assertive Form*, and *vice versa*

Exclamatory How wonderfully he has done it !
Assertive He has done it very wonderfully.

EXERCISE 98

Change from *exclamatory* to *assertive* 1 What a pity !
 2 How quickly you have done it ! 3 What a mean thing to do !
 4 How time flies ! 5 O for a thousand tongues to sing the great Creator's praise !
 6 How kind of you to help me !
 7 What a success it was ! 8 Alas, my poor brother ! 9 What a waste of time !
 10 To think that he could do such a thing !

EXERCISE 99

Change from *assertive* to *exclamatory* 1 He did it very badly
 2 The result was most unsatisfactory 3 It is a very beautiful garden
 4 It was very foolish of him to say so
 5 It was very stupid of me to make such a mistake 6 An ant is a very intelligent creature
 7 I wish I had a horse to ride
 8 I am astonished that he should dare to do such a thing
 9 He tells very wonderful tales 10 The moon shines very brightly to-night

5 Interchange of Degrees of Comparison — One *Degree of Comparison* can often be changed for another without altering the sense

(1) *Positive* No other boy in the class is so *tall as* Ram
Comparative Ram is *taller than* any other boy in the class
Superlative Ram is the *tallest* boy in the class

(ii) *Comparative* Gopal did *better* than any other boy in the school All the other boys in the school did *worse* than Gopal

Superlative Gopal did the *best* in the school

Positive No other boy in the school did so *well* as Gopal

(iii) *Superlative* London is the *biggest* city in the world

Comparative London is *bigger* than any other city in the world

Positive No other city in the world is so *big* as London

Note.—In the comparative degree we use the word *other* in order to exclude *Ram, Gopal, London*, from the comparison (see also p 193) We also use *other* with the positive degree in such sentences, because they are used as an alternative method of expressing comparison

EXERCISE 100

Change the *degree of comparison* in the following in as many ways as you can, without altering the sense 1 Exercise is the best means of preserving health 2 Our school did not do so well as yours in the last examination 3 Milk is the most wholesome and nourishing of drinks 4 I am as hungry as a wolf 5 A pigeon flies faster than any other bird 6 Few countries have a severer hot weather than India 7 The diamond is the most precious of stones 8 He is as kind to strangers as to his own family 9 He is as cunning as a fox 10 Abid is the best bowler in the team 11 I did better than I expected to 12 The dictionary is the best used book in the library 13 The lion is more courageous than any other beast 14 The elephant is the largest of all land animals 15 My watch keeps better time than it did last month 16 The value of the rupee is higher than it was a year ago 17 Few human friends are as faithful as the dog 18 It is much easier to preach than to practise 19 He is not so old as he looks 20 The car was travelling faster than I have ever known it do before

EXERCISE 101

Change *superlatives* into *comparatives* without altering the meaning 1 The Mississippi is the longest river in the world 2 This is the best result we have ever had 3 This horse can run the fastest 4 Air is the most necessary of all 5 He was the most cruel of giants 6 I did my best 7 The 22nd of

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June is the longest day of the year 8 This is the most interesting book I have ever read 9 The aeroplane is the most wonderful means of travel yet invented 10 The whale is the biggest animal to be found in the world

EXERCISE 102

Change *superlatives* into *positives* without altering the meaning 1 John is the most faithful of friends 2 This is the oldest tree in the garden 3 He is quite the laziest boy in the class 4 She came into the class last of all 5 This is one of the oldest buildings in the world 6 Of all the candidates who entered he has done best 7 The greatest of these is love 8 First came a huge elephant 9 The wireless will give you the latest news 10 Ours is one of the healthiest towns in India

6 Substitution of one Part of Speech for another —
Nouns, Adjectives, Verbs and Adverbs may often be substituted for another in a sentence without altering the sense (As a rule some slight changes in the form of the sentence will be found necessary)

- | | |
|-------------------|---------------------------------------|
| (i) <i>Verb</i> | I <i>agree</i> with you about this |
| <i>Noun</i> | We are in <i>agreement</i> about this |
| (ii) <i>Adj</i> | He was <i>kind</i> to me |
| <i>Adverb</i> | He behaved <i>kindly</i> to me |
| <i>Noun</i> | He treated me with <i>kindness</i> |
| (iii) <i>Verb</i> | He <i>succeeded</i> in his efforts |
| <i>Adj</i> | His efforts were <i>successful</i> |
| <i>Adv</i> | He worked <i>successfully</i> |

EXERCISE 103

Rewrite the following sentences, substituting *nouns* for the words in italics, but keeping the meaning unchanged 1 He *presented* me with a book 2 I congratulated him on being *successful* 3 I *believe* that he will come 4 It is *wonderful* how he does it 5 It is *apparently* a new bat 6 They passed the resolution *unanimously* 7 If you wish to be *admitted* you must *apply* before the 13th 8 The overflow of the Nile *fertilizes* Egypt 9 He was *disinclined* to grant permission 10 He spoke very *eloquently*

EXERCISE 104

Rewrite the following sentences substituting *nouns* for the words in italics, without altering the sense 1 They *offered* me another house 2 Silver and aluminium do not *differ* greatly in appearance 3 I am *engaged* this afternoon 4 I find that we *agree* about this 5 I forgive him *ungrudgingly* 6 Your hand appears to be *very painful* 7 I *hope* that we shall win to-day 8 I am afraid I behaved *very rudely* to him 9 His *simple, unaffected* manners are *very pleasing* 10 You seem to have done this *very carelessly*

EXERCISE 105

Rewrite the following sentences, substituting *adjectives* for the words in italics 1 I find great *comfort* in this chair 2 We can *rely* on him 3 He had the *impudence* to ask it 4 These words *differ* little in meaning 5 The story *amused* us 6 The judge could not *admit* such a plea 7 It is *against his nature* to do it 8 This bread is *fit* to eat 9 His conduct did not give *satisfaction* 10 I am always *ready* to sleep in the afternoon

EXERCISE 106

Rewrite the following sentences, substituting *adjectives* for the words in italics, but preserving the meaning 1 Your behaviour fills me *with amazement* 2 We could not *hear* his voice well 3 It *rained* all day 4 The carpet was one of *great beauty* 5 They were making a *great noise* 6 *In despair* he made a last effort 7 He *is irritated* by the noise of the boys 8 The *punishment* of such a crime was death 9 There is *no cure* for this disease 10 You must work more *carefully*

EXERCISE 107

Rewrite the following sentences, substituting *adverbs* for the words in italics, without altering the sense 1 I am sure he did it *by accident* 2 You should answer *without hesitation* 3 His words are *not distinct* 4 You ought to be able to do it *with ease* 5 I am *reluctant* to punish him 6 You had a *narrow escape* 7 He worked with *great industry and perseverance* 8 If you are *careless* in your work there is *little probability* of your passing 9 He ran off at a *great rate* 10 He kept looking at the clock with *great anxiety*.

EXERCISE 108

Rewrite the following sentences, substituting *adverbs* for the words in italics, but not altering the sense 1 You must go *this instant* and tell him 2 He leads a very *quiet* and *regular* life 3 He walked up and down the room *with rapid steps* 4 He shouted *at the top of his voice* 5 He was elected without *opposition* 6 I am sure he did this *on purpose* 7 The rain fell *without a break* for two days 8 He replied *in harsh tones* 9 He listened to his story *with great kindness* and *sympathy* 10 Tell me the whole story *without reserve* or *concealment*

EXERCISE 109

Rewrite the following sentences, substituting *verbs* for the words in italics, but keeping the sense unchanged 1 I hope this is clear to your *understanding* 2 He said it was against his *custom* 3 The goods you supplied have given us much *satisfaction* 4 Well, I will ask you to give the matter your careful *consideration* 5 They received his resignation with great *regret* 6 This is *apparently* a new departure 7 The *arrival* of the rain filled them with *joy* 8 He came home *in great haste* 9 He made no *attempt* to learn his lesson 10 He underwent a term of five years' *imprisonment*

EXERCISE 110

Rewrite the following sentences, substituting *verbs* for the words in italics 1 He grew *weaker* in his opposition 2 He received the welcome news *with joy* 3 He gave notice that the house was for *sale* 4 He could not make a *success* of the business 5 They took a *share* of the booty but expressed *pity* for the man 6 I should love to hear one of your *songs* 7 After this *confession* no *proof* of his guilt was *necessary* 8 Because of this *admission* there has been a *change* of opinion 9 He had no *intention* of doing anything of the sort 10 The event *took place* quite *unexpectedly*

7. Active and Passive interchanged — *Active* and *Passive* forms can often be interchanged without altering the sense

Act The teacher *heard* the lesson

Pass The lesson *was heard* by the teacher

Act It is necessary *to do* this

Pass It is necessary for this *to be done*

- Act* Who gave you that book ?
Pass By whom were you given that book ?
Act They hoped they would win the match
Pass It was hoped that the match would be won by them
Act One (or they) should obey orders
Pass Orders should be obeyed
Act Sign the paper
Pass Let the paper be signed

EXERCISE 111

Change the verbs into the *passive voice* 1 Call the next witness 2 He gave Ram a slap on the head 3 Who told you that ? 4 Take him away to jail 5 Set him at liberty 6 Why did they punish him ? 7 Has anyone ever climbed Mount Everest ? 8 He taught me arithmetic 9 They treated him with great cruelty 10 They heard him cry twice for help

EXERCISE 112

Change the verbs into the *passive voice* 1 Who told you to go ? 2 They say there will be a good harvest 3 They hope that he will recover 4 One should avoid all infected areas 5 He was taking his dog for a walk when the car ran over him 6 It is time to go 7 Set him free 8 All men desire happiness, but few attain it 9 I shall never forget that day of happiness 10 Who gave him leave to do that ?

EXERCISE 113

Change the verbs into the *active voice* 1 The ice must be broken before any water can be got 2 I was told to get ready at once 3 It is said that the courts will be closed to morrow 4 Let us be gone before he is announced 5 The book was written by a well-known author 6 The cat was made a great pet by all the family 7 Wonderful stories of their escape were told by the survivors 8 She will be greatly disappointed if she is not given the first prize 9 This book was given to me by my old teacher 10 The crew was saved and the ship towed to land by a steamer

EXERCISE 114

Change the verbs into the *active voice* 1 By whom was tobacco first introduced into Europe ? 2 Why were you punished by your teacher ? 3 Where are the best mangoes to

be found ? 4 This problem cannot be solved by guess work
 5 Are you sure that he was given due notice by the authorities ? 6 He is certain to be made captain 7 I was astonished at the accuracy of the answers that were given by him 8 I should not be surprised to hear that the ring had been found
 9 Why should he be praised and I blamed ? 10 Were you not astonished to hear that your house had been broken into and robbed during your absence ?

8 Clauses expressing Concession or Contrast —

Clauses expressing *Concession* or *Contrast* are usually introduced by such words as *if, though, although, even though, even if, though yet*

These clauses are classed as *Subordinate Adverb Clauses* (See Chap XIII)

Such clauses can be expressed in various ways, as the following examples will show

- 1 *Though* he worked hard, he earned very little
- 2 *Though* he worked hard, *yet* he earned very little.
- 3 *Even if* he worked hard, he earned very little
- 4 Hard *as* he worked, he earned very little
- 5 *However* hard he worked, he earned very little
- 6 *Notwithstanding* his hard work, he earned very little
- 7 *Considering how* hard he worked, he earned very little
- 8 *Admitting that* he worked hard, he earned very little
- 9 *In spite of* his hard work, he earned very little
- 10 He worked hard, *nevertheless* he earned very little
- 11 He worked hard, *all the same*, he earned very little.
- 12 He worked hard *indeed*, but he earned very little.
- 13 *Whatever* work he did, he earned very little
- 14 *Granting that* he worked hard, he earned very little

These, and similar forms, may be used as variants of the *concessive subordinate clause*

EXERCISE 115

Rewrite the following sentences in as many ways as you can without altering the sense 1 Though it is late, there is still light enough to read by 2 Whatever I do, I never can please him 3 His case seems quite hopeless, all the same we must do our best for him 4 Admitting that he was to blame, I think you are too hard upon him 5 Notwithstanding all his efforts, he failed badly 6 However many times you fail, you should not despair of success 7 Even if you can see no way out of the difficulty, you must not give up trying 8 In spite of all his wealth he was never a happy man 9 Though it rained yesterday, the ground is still hard 10 Poor as he was, he was always generous to his friends

EXERCISE 116

Rewrite the following sentences in as many ways as you can, without altering the sense 1 He will never forgive you, however often you beg his pardon 2 He promised indeed, but I doubt whether he will help us 3 Granted that he is an able man, I doubt his integrity 4 Though he may treat me cruelly, yet I shall never cease to love him 5 However foolishly he may talk, there is always a grain of sense in what he says 6 Even if you spend your all, that will not be enough 7 However much we may hurry, we shall not catch the train 8 Though learned, he is not wise 9 In spite of all his faults I cannot help admiring him 10 Little as you think it, that is what he is going to do

9. Clauses expressing Condition—These clauses are usually introduced by such words as *if, unless, whether, in case, on condition that, supposing that, provided that*, etc

Such clauses may be expressed in a variety of different ways, as the following examples show

- 1 *If* you pay, you can go in
- 2 *Unless* you pay, you *cannot* go in (*Unless* with a negative)
- 3 *Pay*, and you can go in (Imperative mood)
- 4 You can go in *on condition that* you pay

5 You can go in, *provided* you pay

6 Have you paid ? then come in (Interrogative form)

There are other different forms but all are not suitable to the same context Here are a few examples

1 *If he were to see me*, he would run away

2 *Should he see me*, he would run away (*If omitted*)

3 *Were he to see me*, he would run away (*If omitted*)

4 *Let him see me*, and he will run away

5 *Supposing he were to see me*, he would run away

Again we may have other variants, thus

1 *If you had not helped*, I should never have done it

2 *But for your help*, I should

3 *Had you not helped me*, I should

4 *Unless you had helped me*, I should ...

5 *But that you helped me*, I should ..

EXERCISE 117

Rewrite each of the following sentences in as many ways as you can, without altering the sense 1 If you do your best, you will be sure to pass 2 One more try and we shall do it 3 Unless it rains soon, the crops will be ruined 4 Were I to say what I thought, you would be astonished 5 Come back to-morrow, and you shall have my answer 6 You may have a holiday, provided you are back to-morrow morning 7 Had he revised his work, he would have got through 8 Should he call, tell him I am engaged 9 Let him see that we are determined, and he will give in 10 Make it ten rupees, and it is a bargain

EXERCISE 118

Rewrite the following sentences in as many ways as you can, without altering the sense 1 But for that slip, your answer would have been quite correct 2 Beware of bad companions, and you will be safe 3 Drink that, and you will soon feel better 4 Had I consulted my own interests, I should not have agreed 5. Unless you assert yourself, they

will have it all their own way 6 If wishes were horses beggars would ride 7 Resist the devil and he will flee from you 8 Take care of the pence and the pounds will take care of themselves 9 Should he say that, we have our answer ready. 10 Spare the rod and spoil the child

10 The Adverb "too."—Sentences containing the Adverb "too" can be written in various ways, by getting rid of the word *too* and substituting other forms

- 1 He is *too* proud to learn
- 2 He is *so* proud *that* he will not learn
- 3 He is *over* proud to learn
- 4 He is *very* proud therefore he will not learn
- 5 His pride is *such* that he will not learn
- 6 He is *so excessively* proud that he will not learn.
- 7 His pride *forbids* him to learn
- 8 His pride is an *obstacle* to his learning
- 9 *Pride* will not stoop to learn
- 10 *If* he were not so proud he would be willing to learn

Note—We should bear in mind that *too* means, *more than enough, more than necessary, more than desirable, more than could be expected* *Too* does not mean *very*, therefore it is incorrect to say His writing is *too* good, when we mean it is "*very* good"

EXERCISE 119

Rewrite the following sentences in as many ways as you can, getting rid of the word *too*, but not altering the sense

- 1 I am *too* tired to walk any further
- 2 He is *too* much given to dissipation
- 3 I cannot be *too* thankful for my escape
- 4 *Too* many cooks spoil the broth
- 5 It is never *too* late to mend
- 6 This is *too* much for me
- 7 We shall be *too* late to catch the train
- 8 That's *too* bad of him
- 9 Don't speak *too* loud
- 10 I am afraid that is *too* good to be true.

CHAPTER XX

TRANSFORMATION OF SENTENCES II

1 In this chapter we shall endeavour to show how *Simple Sentences* can be converted into *Double (Compound) Sentences*, or into *Complex Sentences*, and *vice versa*

2 **Simple Sentences expanded into Double Sentences.**
—*Simple Sentences* may be changed into *Double* ones by taking a word, or a phrase, and expanding it into a clause, always bearing in mind that the new clause must be *co-ordinate* with the original one, not *subordinate* to it, otherwise we shall have a *Complex Sentence* and not a *Double* one Thus

<i>Simple</i>	By running he caught the train
<i>Double</i>	He ran <i>and</i> caught the train
<i>Complex</i>	He caught the train <i>because</i> he ran

If we remember that the two clauses of a *Double Sentence* are joined together by *co-ordinating conjunctions*, we shall not confuse *Double* with *Complex Sentences*

3. Here are a few examples of some of the ways in which *Simple Sentences* may be changed into *Double Sentences*

(1) Using the conjunctions *and*, *both* *and*, *not only*
 but also

<i>Simple</i>	At the third attempt he succeeded
<i>Double</i>	He tried a third time <i>and</i> succeeded
<i>Simple</i>	He received praise and reward
<i>Double</i>	He was <i>both</i> praised <i>and</i> rewarded
<i>Simple</i>	In addition to being clever he is industrious
<i>Double</i>	He is <i>not only</i> clever <i>but</i> he is <i>also</i> industrious

(ii) Using the conjunctions, *but, yet, nevertheless*

Simple Notwithstanding his ill health he worked hard.

Double He was ill, *but* he worked hard

Simple In spite of his riches he was unhappy

Double He was rich, *yet* he was unhappy

Simple In face of many difficulties he persevered

Double He met many difficulties, *nevertheless* he persevered

(iii) Using the conjunctions *or, either or, otherwise*

Simple One of us must do it

Double You must do it, *or* I must

Simple To avoid punishment you must confess

Double *Either* you must confess, *or* you must be punished.

Simple You may escape by running away

Double Run away, *otherwise* you will be caught

EXERCISE 120

Change the following *simple* sentences into *double* ones
 1 Everyone has done it except you 2 Being a mere boy he knew no better 3 Like you, I am fond of gardening 4 He was well qualified for the part, except for his deafness 5 He maintained his opinion against them all 6 He loved all animals but dogs 7 You must take regular exercise for the benefit of your health 8 After the shower the sun shone brightly 9 At the sight of the bear he ran away 10 Examine the accounts for your own satisfaction

EXERCISE 121

Change the following *simple* sentences into *double* ones
 1 By his good behaviour he earned promotion 2 Besides being a good footballer, he played an excellent game of cricket 3 Seeing a snake, he mistook it for a rope 4 In spite of his learning, his judgment was bad 5 Against my advice he bought the house 6 Falling into bad company, he neglected his work 7 Shaken with sobs, she told her pitiful tale 8 Having hurt his foot, he cannot take part in the races 9 Being in London, I went to the British Museum 10 On account of other engagements he did not come to see us

4 Double Sentences into Simple — *Double Sentences*, and sometimes also *Multiple Sentences*, can often be more conveniently and concisely written in the form of *Simple Sentences*, as the following examples will show.

(i) *Participle* used instead of Finite Verb

Double He took his stick and set off

Simple *Taking* his stick, he set off

Multiple He took his stick, called his dog and set off

Simple *Taking* his stick and *calling* his dog, he set off.

(ii) *Preposition*, etc., for Finite Verb

Double He washed himself and then had breakfast

Simple *After* washing himself, he had breakfast

Multiple He washed himself, said his prayers and then had breakfast

Simple *After* washing himself and saying his prayers, he had breakfast

(iii) *Infinitive* for Finite Verb

Double You must work, or you will not pass

Simple You must work *in order to pass*

Multiple You must work, or you will not pass nor get promotion

Simple You must work *in order to pass* and *get* promotion

EXERCISE 122

Change the following *double* and *multiple* sentences into *simple* ones

- 1 He found a coin in the road and picked it up
- 2 He saw the bear coming, heard him growl, and fled in terror
- 3 The meeting was over and we dispersed
- 4 He made an excuse and hurried away
- 5 He is rich, but he is not contented
- 6 He has many faults, but yet he is, on the whole, a good man
- 7 He fell into a ditch and this made matters worse
- 8 They all dissuaded him, but still he persevered
- 9 He was intelligent and quick witted, yet he was never successful
- 10 You must take regular exercise and you will regain your health

EXERCISE 123

Change the following *double* and *multiple* sentences into *simple* ones

- 1 I saw the dog coming towards me, I heard it growl and was frightened
- 2 I did not wish to do it, but he insisted
- 3 I gave him some food, lent him a little money and sent him home
- 4 They threatened him, but he would not give way
- 5 You want to win the race, then you must practice hard
- 6 Be quick, or you will miss the train
- 7 Be careful and you will avoid all danger
- 8 Look to the right, and you will see a sign-post
- 9 He did his best to please his employer, but he never succeeded in doing so
- 10 Show us the letter, otherwise we cannot accept your statement

5 Simple Sentences into Complex—A *Simple Sentence* can often be converted into a *Complex Sentence* by expanding a *word*, or a *phrase*, into a *Subordinate Clause* (noun, adjective or adverb), as the following examples will show

(1) Noun Clauses .

(a) A *word* may be expanded into a *Noun Clause*

Simple He admitted his fault (Word)

Complex He admitted that he had done wrong (Noun Clause)

Simple He promised a subscription (Word)

Complex He promised that he would subscribe (Noun Clause)

Simple His presence is essential (Word)

Complex That he should be present is essential (Noun Clause)

(b) A *phrase* may be expanded into a *Noun Clause*

Simple I pray for your success (Phrase)

Complex I pray that you may succeed (Noun Clause)

Complex I pray that you may be successful (Noun Clause)

Simple His absence of mind is no excuse for his conduct (Phrase)

Complex That he is absent minded is no excuse (Noun Clause)

EXERCISE 124

Turn the following *simple* sentences into *complex*, using *noun clauses* 1 Your parents will rejoice at your success 2 Attention is your first duty 3 His kindness to animals was a redeeming feature in his character 4 Can you tell me *the time* ? 5 I am sure of his guilt 6 I hope to see you again to-morrow 7 His truthfulness about this matter is surprising 8 I wonder at your saying such a thing 9 No one knows the day of his death 10 The shopkeepers hope for better prices 11 It is said to have been built by a giant

(II) Adjective Clauses.

(a) A *word* may be expanded into an *Adjective Clause*

Simple Creditors are often unwilling to pay

Complex People *who owe money* are often

Simple His house was burnt down

Complex The house *in which he lives* was

(b) A *phrase* may be expanded into an *Adjective Clause*

Simple He was a man *of great wealth*

Complex He was a man *who was very rich*

Simple He was the first *to pass the test*

Complex He was the first *that passed the test*

EXERCISE 125

Turn the following *simple* sentences into *complex*, using *adjective clauses* 1 Impure water causes many diseases 2 A liar is seldom trusted 3 My friend was the first to offer his services 4 Is this the way to do it ? 5 The mistake was a trifling one 6 The Ganges is a sacred river to the Hindus 7 He is a man of great courage 8 That mountain is still unscaled 9 It was an impossible task 10 The lessons of his childhood proved of the greatest value in later life

EXERCISE 126

Turn the following *simple* sentences into *complex*, using *adjective clauses* 1 He is a man of his word 2 These are satisfactory results 3 The profit on this transaction was very

considerable 4 He missed the friend of his youth 5 This is not the time to discuss the question 6 Dark clouds, the signs of an approaching storm, appeared on the horizon 7 There was scarcely a friend present to welcome him 8 Let us find a shady place to sit down 9 Have you any food for us to eat? 10 It was left to a total stranger to tell us the news

(iii) Adverb Clauses

(a) A word may be expanded into an *Adverb Clause*

Simple You may go *anywhere*
Complex You may go *wherever you like*
Simple She greeted her *lovingly*
Complex She greeted her *as if she loved her*.

EXERCISE 127

Turn the following *simple* sentences into *complex*, using *adverb clauses* 1 He talks wisely 2 I consider this expenditure excessive 3 You have done it well 4 I think his speech was too long 5 This is too bad of you 6 It was a cowardly act 7 Put it there 8 He spoke indistinctly 9 The man is seriously ill 10 Speak up 11 He bravely went to the rescue 12 You will find them everywhere

(b) A *phrase* may be expanded into an *Adverb Clause*

Simple He returned *at the hour*
Complex He returned *when the clock struck*
Simple *Without his help* we can do nothing
Complex *Unless he helps us* we can do nothing
Simple He was absent *on account of illness*
Complex He was absent *because he was ill*
Simple He sold it *to make a profit*
Complex He sold it *in order that he might make a profit*

EXERCISE 128

Turn the following *simple* sentences into *complex*, using *adverb clauses* 1 On hearing the news his father was delighted 2 He came in on the stroke of ten 3 Having said good bye, he got into the train 4 The match being over, the crowd

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dispersed 5 On taking his medicine he appeared to revive
 6 He went home after finishing his work 7 He acted according to their advice 8 He was annoyed at being passed over
 9 He was too ill to take any interest in the proceedings
 10 For all his wealth he was a thoroughly dissatisfied man
 11 In spite of my encouragement he did not dare to dive in
 12 To our great surprise he passed in all subjects 13 Notwithstanding all their efforts the doctors could not save his life
 14 To tell the truth, I did not know him from Adam
 15 She lives for her garden 16 Shakespeare lived in the reign of Queen Elizabeth 17 I have come to pay my fees
 18 Will you pay me to stay with you? 19 I am ashamed to look him in the face 20 At each blow the wretched fellow screamed for mercy

EXERCISE 129

Turn the following *simple* sentences into *complex*, using *adverb clauses* 1 I dare not tackle him, on account of his great size 2 He is too kind to punish the boy 3 He was ashamed of his ragged clothes 4 He was too idle to do any regular work 5 It's too good to be true 6 A man should live within his income 7 In the absence of the teacher the children were making a great noise 8 I shall do it with your permission 9 What are we going to do in the event of his resignation? 10 Surely the question is not too difficult to answer? 11 He was too much given to bad company ever to prosper 12 He means to get on by sticking to his work 13 I should be glad to help him in any way 14 In defiance of her teacher she continued talking 15 Within my experience I have never encountered such a case 16 On the expiry of the hour you must give up your papers 17 Since his departure things have been better 18 At the ringing of the bell we must all go in 19 I have issued the necessary orders in anticipation of your approval 20 Does he go without your consent?

EXERCISE 130

Turn the following *simple* sentences into *complex*, using *noun, adjective or adverb clauses* as may be suitable 1 Did he give you permission? 2 Do you know the date of the examination? 3 I was very glad to hear of your success 4 I will tell you about it at some more convenient time 5 Do you hope for promotion? 6 He was too happy to notice anything else 7 There was no one to dispute his claim 8 He is always to be found in the coolest spot 9 He is content with his lot 10 I persuaded him to agree 11 The man

confessed his guilt 12 He explained his plans 13 Cowards fear death 14 Do you understand the reason of this ? 15 In opposition to my orders he persisted in doing it 16 The robber killed the man for his money 17 He is too conceited to learn 18 With these words he resumed his seat 19 That is too dear for me 20 With the best will in the world, I cannot help you

EXERCISE 131

Turn the following *simple* sentences into *complex*, using *noun*, *adjective*, or *adverb clauses* 1 He is supposed to be mad 2 Better luck next time 3 Do you know the name of the author of this book ? 4 Their excuses were not accepted 5 The place of his birth is unknown 6 Is he a man of good character ? 7 His fault was a venial one 8 The task was too difficult for him 9 That was a cowardly thing to do 10 You must not go without leave 11 In spite of all my efforts I could not save him 12 On signing this receipt you can have the money 13 At sunrise the birds begin to sing 14 In his absence you may act for him 15 From his earliest days he showed great intelligence 16 His spirit was broken by constant persecution 17 He was too fond of pleasure to settle down to serious work 18 She is tall for a girl 19 To my surprise she passed with honours 20 He is the idlest boy of the whole class

6. Complex Sentences into Simple—Having done the preceding exercises we should not find it difficult to convert *Complex* into *Simple Sentences*

- | | |
|----------------------|--|
| (i) <i>Complex</i> | This proved <i>that he was mad</i> (Noun Clause) |
| <i>Simple</i> | This proved <i>his madness</i> |
| (ii) <i>Complex</i> | The money <i>that was lost</i> has been found (Adjective Clause) |
| <i>Simple</i> | The lost money has been found |
| (iii) <i>Complex</i> | We had better go home <i>when the sun sets</i> (Adverb Clause) |
| <i>Simple</i> | We had better go home <i>at sunset</i> |

EXERCISE 132

Turn the following *complex* sentences into *simple* 1 He confessed that he was guilty 2 The wall is so high that I cannot climb it 3 I hope that the harvest will be a good one

4 The place where he was born is not far from here 5 She is a girl who is very fond of talking 6 The money that was stolen has been recovered 7 We shall soon come to the place where we halt 8 What he said was of little importance 9 That he is very generous is known to all the world 10 Whether she succeeds, or fails, depends on the work she does during the next three months 11 Tell me which is your favourite novel 12 The friend he loved best now came to his help 13 They sold it to a man who was lame 14 He was delighted when he heard the good news 15 As he felt ill, he stayed at home 16 That horse is famous because he is so swift 17 As you were not there, I told him to do it 18 She was so unhappy that she could not sleep 19 It is doubtful whether we shall win 20 We started early so that we might catch the train

EXERCISE 133

Turn the following *complex* sentences into *simple* 1 Even he admitted that he was wrong 2 He found it convenient to forget the promises that he had made 3 He bought the field that borders on his garden 4 Mr Banerji, who died recently, was always a liberal subscriber to the fund 5 The subject of the lecture is one in which we are all greatly interested 6 I can see no reason for the objections which you have raised against my proposal 7 The speaker, who was a man of great eloquence, spoke strongly against the motion 8 It is difficult, in the midst of all this turmoil, to find a place where one can be quiet 9 Any boy who breaks that rule renders himself liable to a severe penalty 10 There are several doors by which we may enter the building 11 He acted in this way because he was afraid of losing his property 12 If there were no railway, the journey would be a long and tedious one 13 She did badly in that paper because she had not been regular in her attendance 14 As it was raining very heavily, we did not go to school that day 15 If a student works hard and is regular in his attendance, he may make pretty sure of passing 16 The train was so crowded that I could not get a seat 17 I believed it because I saw it with my own eyes 18 I am delighted that I have got through 19 As Mr Smith was not present, Mr Brown took the chair 20 As soon as he got home, I sent off the telegram

CHAPTER XXI

COMBINATION OR SYNTHESIS OF SENTENCES

1 Two or more sentences can often be conveniently combined into one. This process is sometimes known by the name of **Synthesis**.

The word **Synthesis** means *putting together*, this process is the opposite of *analysis*.

TWO OR MORE SIMPLE SENTENCES COMBINED INTO ONE SIMPLE SENTENCE

2. Two or more *Simple Sentences* may be combined into one *Simple Sentence* by using a **Participle**.

Two Simple Sentences He made a mistake. He apologized.

One Simple Sentence Having made a mistake, he apologized.

Three Simple Sentences He heard a noise. The train was approaching. He began to run.

One Simple Sentence Hearing the noise of the approaching train, he began to run.

EXERCISE 134

Combine into *simple sentences* by using *participles*. 1 He took up his pen. He began to write. 2 She felt happy. She began to sing. 3 He heard a noise. He stopped. 4 He rose from his seat. He bowed to the chairman. He began his speech. 5 He wished to get the best advice. He consulted a famous doctor. 6 He heard a noise. He wondered what it was about. He looked out of the window. 7 He missed the train. He decided to walk home. 8 This was his first offence. He was lightly punished. 9 He was tired with the long journey. He soon fell asleep. 10 He begged from door to door. He

made his way across the country 11 He needed a change of climate He went up to the hills 12 He made a will He left all his property to his three sons 13 He desired to benefit his native town He built a hospital 14 I turned to the left I found myself close to the station 15 He hesitated for a moment He looked up and down the road He crossed over to the other side 16 He packed up a little food He took his rod and line He set out for a day's fishing 17 He heard this news He determined to go home at once 18 He carefully examined the ground He found footmarks He was able to follow the thieves 19 The letter was wrongly addressed It never reached me 20 The letter was under stamped It was delayed in delivery 21 The tiger saw the cow The tiger was about to spring upon it 22 The tiger was killed The villagers were freed from danger 23 I was disgusted with his behaviour I decided to have no more to do with him 24 I saved a little money I made up my mind to set up in business 25 I saw it in the window I had enough money with me I bought it 26 They heard a noise They listened attentively They recognized the roar of a tiger 27 The elephant saw his old enemy He waited for an opportunity At last he took this revenge upon him 28 He was dressed in his royal robes He wore a crown He carried a sceptre in his hand He ascended the steps to the throne 29 A boy came running along the road He was dripping with mud and water He was crying bitterly 30 He stepped up quietly behind him He suddenly snatched the bag from his hand He gave him no warning of his approach

3. We may combine two or more *Simple Sentences* into one *Simple Sentence* by using a **Preposition with a Noun or a Gerund**

Two Simple Sentences He helped them He gave them money

One Simple Sentence He helped them with money

Two Simple Sentences You can prove your affection You can work hard

One Simple Sentence You can prove your affection by working hard

Three Simple Sentences He worked for many days He did not sleep He did not eat

One Simple Sentence He worked for many days without sleeping or eating

EXERCISE 135

Combine into one *simple* sentence by using a *preposition with a noun or a gerund*

- 1 The lame man was walking along He used a stick to help himself
- 2 He was ill He was unable to go to school
- 3 The sun rose They were still in bed
- 4 She worked well She gained a prize
- 5 They had no water They were in great distress
- 6 He began his work He was very enthusiastic about it
- 7 He failed in his examination He was very much disappointed at this
- 8 He had very bad health He did much good work
- 9 I pitied him Everybody pitied him
- 10 You must set to work You must lose no time
- 11 The money-lender lends money to the farmers He charges twenty-five per cent
- 12 He prepared a great feast He was expecting his guests
- 13 The boat dropped anchor The shore was near
- 14 He wrote a good book The subject of his book was the history of his native town
- 15 The people of England have laws The people of France have laws These laws differ from each other
- 16 I like mangoes I do not like apples so much
- 17 He took some of the club money He was not justified in doing this
- 18 He struggled hard He reached the bank of the river at last
- 19 He is very poor He seems always happy and contented
- 20 We looked over the whole house He allowed us to do this
- 21 We met a soldier He had a rifle in his hand He had a bayonet by his side
- 22 They behaved very badly He demanded the reason of their behaviour
- 23 Cicero was a famous man His skill in oratory was known to all
- 24 Every one was against him He would not give way
- 25 The hare heard approaching footsteps It pricked up its ears
- 26 He bought a new house It cost him a lot of money
- 27 He gave me a book I gave him a book
- 28 I met a man going along the road The man was disguised as a beggar
- 29 He must be a good man Everyone says he is a good man
- 30 He gave them good advice He gave them kindness He gave them food He gave them money

4 We may combine two or more *Simple Sentences* into one *Simple Sentence* by using **Absolute Phrases**

Two Simple Sentences Parliament was adjourned The members dispersed

One Simple Sentence Parliament having adjourned, the members dispersed

Three Simple Sentences Parliament was adjourned The session was over The members dispersed

One Simple Sentence Parliament being adjourned, and the session (being) at an end, the members dispersed

EXERCISE 136

Combine into one *simple* sentence by using *absolute phrases*

1 The treaty was signed The war came to an end 2 The light failed I could read no more 3 The water was muddy We could not drink it 4 The day was over All work was finished We retired to our homes 5 There was no evidence against him The case was dismissed 6 The crops failed The poor man was destitute 7 Their leader was killed The robbers ran away 8 The tents were pitched in a pleasant spot The travellers prepared their evening meal 9 The sun had set They could now break their fast 10 The examination was over The term was at an end The boys dispersed for the holidays 11 The mists were dispersed by the winds The mountains could now be clearly seen 12 Prayers were said We went to bed 13 The cup was broken We had to drink water from our hands 14 The money was found The search came to an end 15 The case was proved The prisoner was sentenced 16 The siege was over The gates were opened We entered the captured city 17 The ink ran dry I could write no more 18 My friend had left me I felt restless and unsettled all day long 19 The winter is over We look forward to warmer days 20 The bell sounded We all went in to school

5. We may combine two or more *Simple Sentences* into one *Simple Sentence* by using an *Infinitive*

Two Simple Sentences He has a house He wishes to sell it

One Simple Sentence He has a house to sell

Three Simple Sentences He has a house He wishes to sell it He wishes to let it

One Simple Sentence He has a house to sell or let

EXERCISE 137

Combine into one *simple* sentence by using *infinitives*

1 There were many expenses He had to meet them 2 He is very rich He will not feel the expense 3 He has many

debts They will be difficult to pay 4 She has a large family. She must provide for them 5 There is only one way You can do it in that way 6 His friends helped him His relations helped him His neighbours helped him 7 The old horse is very weak It cannot draw the cart 8 He had no money He could not buy a railway ticket 9 I am not afraid I will say it 10 He went for long walks This was a great pleasure for him 11 The coat is very old It is of no use any longer 12 He could not recognize me He was very ill 13 I will oppose him I am not afraid 14 He is a straightforward man He will not deceive us 15 He keeps a watchman He guards his house He guards his property 16 We heard the result We were very pleased We were very surprised 17 I can do it I know the way 18 I will not try It is of no use 19 The pain is very great I cannot bear it 20 The boy was very idle He was not promoted He did not win a prize

6 We may combine two or more *Simple Sentences* into one *Simple Sentence* by using *Adverbs* or *Adverb Phrases*

Two Simple Sentences He escaped This was lucky for him

One Simple Sentence Luckily he escaped

Three Simple Sentences He escaped This was lucky for him This was lucky for us

One Simple Sentence Luckily for him and for us he escaped

EXERCISE 138

Combine into one *simple sentence* using *adverbs* or *adverb phrases* 1 She is the best girl in the class This is certain 2 He was punished This was right 3 You have done your exercise You have not been careful 4 You are late for school That is not usual with you 5 I was absent I could not avoid being absent 6 He lent some money to a stranger That was not a prudent thing to do 7 He disregarded his teacher's advice This was a foolish thing to do 8 He invested his money in risky speculations This was not prudent on his part 9 He will return He will not be away many days 10 He got into bad habits These bad habits ruined him 11 He is a clever boy There is no doubt about this 12 He came home He had a safe journey 13 The king rules the country His rule is good 14 I go for walks I go for many walks 15 It must be done We need not count the

cost 16 He spends his money He is extravagant 17 I did my lesson It took me very little time 18 He seemed to be a friend His attitude aroused my suspicion 19 He admitted his fault He was penitent 20 He applied for the post He did not get it

7. We may combine *one or more Simple Sentences* into *one Simple Sentence* by using a Noun, or a Phrase, in Apposition

Two Simple Sentences Mr Jones is here He is my friend

One Simple Sentence My friend, Mr Jones, is here

Three Simple Sentences Mr Jones is here He is my friend He is the owner of the house

One Simple Sentence My friend, Mr Jones, the owner of the house, is here

EXERCISE 139

Combine into one *simple sentence*, using *nouns*, or *phrases*, in *apposition* 1 Fresh air is of great importance to health Fresh air is the first necessity of life 2 We obtain milk from cows Milk is one of the best and simplest foods 3 Mr Smith was elected chairman He is a well-known barrister 4 Shakespeare is the author of Hamlet Shakespeare is the greatest of dramatists 5 That girl did very well in the examination She is the youngest in the class 6 Marconi had much to do with the development of wireless communication Marconi was an Italian Marconi was an electrician 7 The works of Rabindra Nath Tagore are famous all over the world Rabindra Nath Tagore is a Bengali Rabindra Nath Tagore is a poet 8 Æsop was once a humble slave Æsop became a famous writer 9 India is a great peninsula in Asia India is our native land 10 The Ganges is a river of India The Ganges is a sacred river The Ganges flows through a fertile plain into the Bay of Bengal 11 Water is of more value to us than gold Water is one of the cheapest things in the world 12 A child is the most helpless of all creatures A child becomes a man Man is the lord and master of all other creatures 13 Toby is my dog He is the most faithful of animals He is my most constant friend He is my companion in all my walks He is the incorruptible guardian of my house I would not exchange him for any other creature 14 Gopal is my friend He is my class fellow I have known him all my life 15 The aeroplane

is a wonderful invention It is the swiftest method of travel The aeroplane is known in all parts of the world 16 I live in Calcutta Calcutta is a great city It is situated on the Hugh The Hugh is one of the outlets of the Ganges It flows into the Bay of Bengal 17 The postman brings our letters every day He is a friend to us all 18 The vulture is a huge bird It is a foul feeder It feeds on dead carcasses 19 My friend gave me that book It is a joy to me It is my constant companion 20 Socrates was put to death by the Athenians He was a very wise and noble man

EXERCISE 140

Combine the following into one *simple* sentence by *any of the six methods* shown above Do the sentences in more than one way, if you can, but remember the sentences you give should be *simple sentences* 1 The question was a difficult one I could not answer it 2 He was walking along the road one day He met an old beggar 3 Many soldiers were killed in the Great War Many of them were buried on the field of battle Their graves are now carefully looked after 4 He was very well received by the audience His reception was evidently very gratifying to him 5 There seemed no hope of rescue They were all in despair 6 She is an intelligent girl No other girl in the class is more intelligent 7 The meeting was over They all dispersed 8 You have failed once You must try again 9 You tried once You cannot expect to succeed the first time 10 I am grieved to hear of the death of Abid He was my oldest friend 11 He was wrong He soon discovered this 12 He disguised himself He did not wish to be discovered 13 Mr Sen appeared for the defence Mr Sen is one of the ablest barristers of the town 14 He works well His teachers are pleased 15 He suddenly disappeared This aroused suspicion 16 He made many efforts He did not succeed 17 There was great distress The distress was caused by the failure of most of the crops 18 I have no dictionary I cannot find out the meaning of this word 19 We have experienced many things We thus learn many lessons 20 The lights were turned on We could now see to read 21 He admitted his fault It was then too late He was sorry 22 He took his umbrella He put on his coat He set out through the rain 23 There was a snake in the grass It was hiding It was near the footpath I saw it 24 A woman was in danger of drowning She was crying for help A man passing by heard her cries He hurriedly threw off his coat He plunged into the water He managed with great difficulty to bring her

safely to the bank 25 The rains were good The crops were plentiful 26 The girl attends school regularly She wishes to learn She is anxious to pass her examination 27 She worked hard She was successful 28 He was kind to the poor He received much gratitude 29 These shoes are very badly worn They cannot be mended any more 30 He has a wife He has a family He must provide for them

TWO OR MORE SIMPLE SENTENCES COMBINED INTO ONE DOUBLE OR MULTIPLE SENTENCE

8 Combination of Simple into Double or Multiple Sentences.—Two or more *Simple Sentences* may often be conveniently combined into a *Double*, or a *Multiple Sentence*, by using **Co-ordinating Conjunctions**

9. The chief **Co-ordinating Conjunctions** are *and*, *but*, *or*, *nor*, *for*

The following are used in pairs *either or*, *neither nor*, *both and*, *not only but also*

The following words, which are usually *Adverbs*, are sometimes used as *Co-ordinating Conjunctions* *also*, *too*, *as well as*, *now*, *well*, *otherwise*, *else*, *still*, *yet*, *nevertheless*, *however*, *whereas*, *while*, *then*, *so*, *so then*

10 *Simple Sentences* may be combined into *Double Sentences* by using .

(i) A **Cumulative Conjunction**, that is to say, a conjunction expressing *addition* *and*, *both and*, *also*, *too*, *as well as*, *not only but also*, *now*

<i>Simple</i>	Hem was present	Gopal was present
<i>Double</i>	Both Hem <i>and</i> Gopal were present	

(ii) An **Adversative Conjunction**, that is to say, one expressing *contrast* or *opposition* : *but*, *still*, *yet*, *nevertheless*, *however*, *whereas*

<i>Simple</i>	She passed	Her friend failed
<i>Double</i>	She passed, <i>but</i> her friend failed	

(iii) An *Alternative Conjunction*, that is to say, one expressing *choice* or *alternative*

Simple You may take it You may leave it

Double You may take it, *or* leave it

(iv) An *Illative Conjunction*, that is to say, one expressing *inference* or *conclusion* *for*, *so*

Simple He cannot hear He is deaf

Double He cannot hear, *for* he is deaf

EXERCISE 141

Combine each of the following groups of *simple* sentences into one *double*, or one *multiple* sentence 1 They ran They jumped 2 It was raining We went out for a walk 3 He is punctual He is attentive He works well 4 You must hurry You will miss the train 5 He is very plausible You should not trust him 6 I went to bed I put out the light I could not sleep 7 A cat is akin to a tiger They are both members of the feline race 8 He was once very poor He has grown rich He never forgets his humble friends 9 Let us go home The match is over 10 There is no more to be said Let us talk of something else 11 You are my friend He is my friend I must try to be fair to both 12 You may go by rail You may go by car 13 That may be your friend It may be someone else 14 The car capsized Strangely no one was hurt 15 The rain was insufficient The rivers ran low The wells were nearly dry There was little water to be had anywhere There was great suffering among the people 16 The fox saw the hen He lay in wait for her He hid himself among the bushes At last she came near his hiding place He pounced suddenly upon her She gave a shriek He seized her He carried her off to his den The little foxes feasted upon her body 17 The hunter wanted to catch the wolf He laid a trap for him 18 Gardens give us vegetables for our food Gardens give us flowers for our delight 19 We may go there on foot We may go there in the tram 20 I always read the newspaper in the morning I seldom read it at night 21 Things seemed pretty bad He did not despair He continued to make a good fight of it 22 He broke the rules He did it through ignorance His master forgave him 23 We must be at the station in good time We may not find a seat in the train 24 He put on the brake The car came to a standstill 25 You must drive more carefully You will be fined

26 There is little hope of success We must try our best.
 27 He was in a difficulty He came to me for advice I knew
 nothing about the matter I could not advise him 28 I could
 not do the sum She did it easily She is good at arithmetic
 29 I told my brother He told my father all about it 30 Here
 we are safe at last after all our adventures Let us be thankful
 31 He entered first He was the highest in rank

TWO OR MORE SIMPLE SENTENCES COMBINED INTO ONE COMPLEX SENTENCE

11 Two or more *Simple Sentences* may be combined
 into a *Complex Sentence* by using a *Noun Clause*

Simple He has failed Is that true ?

Complex Is it true that he has failed ?

Simple He did it I do not know how.

Complex I do not know how he did it.

EXERCISE 142

Combine into *complex* sentences using *noun clauses* 1 He is
 guilty They all said so 2 He has gone home I have just
 heard about it 3 I have lost my way in this town This has
 sometimes happened 4 He had won a prize He told us so
 5 He has done something I do not know about it 6 I paid
 this bill last week I am certain of it 7 I have seen that man
 before I am sure of it 8 He helped me in my trouble I
 shall never forget it 9 We lost the match This was owing to
 our bad play 10 Where has he been ? I should like to know
 the answer to this 11 When is he coming back ? Who can
 say ? 12 How did he manage to escape ? This is a mystery
 13 What time is it ? Can you tell me ? 14 You must be
 punctual Don't you know this ? 15 You have made a slight
 mistake It is of no importance 16 Where does he live ?
 I cannot tell you 17 Why did he do it ? He alone can
 explain this 18 Who is the culprit ? We must find out
 19 I have been misinformed I am sure of this 20 No man
 can live for himself alone This is true

12 Two or more *Simple Sentences* may be combined
 into a *Complex Sentence* by using an *Adjective Clause*

Simple. This is the girl She won the prize

Complex This is the girl who won the prize

<i>Simple</i>	This is a good old story We never grow tired of it
<i>Complex</i>	This is a good old story of which we never grow tired

EXERCISE 143

Combine into *complex* sentences using *adjective clauses*

1 I have often heard of this place Where is it ? 2 It is an excellent book I am very fond of it 3 This is good news We have just heard it 4 Some people know this They are only a few 5 This is the house I should like to own it 6 There was a small rest-house in the place We stayed in it that night 7 This is a strange coin I have never seen one like it before 8 The rain falls down on the earth It is drawn up again into the air by the sun 9 He received a good education This was of the greatest advantage to him in after life 10 We met an old man He had been living in the forest for forty years 11 I know a pleasant shady spot It will be just the place for our picnic 12 He has no capital Such a man should not start building houses 13 He has an excellent memory This is of the utmost value to a student 14 He was buried in France No one knows the exact spot 15 A lie may be a half truth Such a lie is very deceptive 16 Some birds can swim They usually build their nests near water 17 He is coming to-morrow We do not know the precise time of his arrival 18 He did this for some reason He will never explain why 19 He had difficulties to overcome Many of these difficulties appeared to be insurmountable 20 I saw a man sitting on a bench By his side was a large basket A dog was guarding the basket

13 Two or more *Simple Sentences* can be combined into a *Complex Sentence* by using an *Adverb Clause* (For classification of *Adverb Clauses* see Chap. XIII)

<i>Simple</i>	I left off He began to read
<i>Complex</i>	He began to read when I left off
<i>Simple</i>	She ran away She was afraid
<i>Complex</i>	She ran away because she was afraid
<i>Simple</i>	You wish to learn You must attend carefully
<i>Complex</i>	If you wish to learn you must attend carefully

- Simple* A man may be very rich Without health his riches are of little value
- Complex* However rich a man may be, without health his riches are of little value
- Simple* It is a curious fact Most northerners think of Italy as a happy land of perpetual sunshine The Italians themselves regard sunlight as a dangerous thing
- Complex* It is a curious fact that, while most northerners think of Italy as a happy land of perpetual sunshine, the Italians themselves regard sunlight as a dangerous thing

EXERCISE 144

Combine into *complex* sentences using *adverb clauses*

1 You send for me I will come at once 2 He was greatly astonished Such a thing had never happened to him before 3 He worked so hard He soon got it finished 4 He did not like going through the forest He was afraid of tigers 5 I can walk fast You can walk faster 6 My friend willingly did this for me. He loved me 7 The thing is true You may deny it You may not deny it 8 He was very bold He knew you were not there to oppose him 9 Life is short Let us make the best of it 10 You are rich Ought you to taunt me with my poverty ? 11 He goes there I will follow him 12 You will lead the way I will follow without hesitation 13 I always have a bath I have my meal after it 14 You have come My mind is perfectly at rest 15 They are making so much noise I cannot learn my lesson 16 He makes a great show In reality he is an empty, worthless fellow 17 You get more You want more 18 Lend me your knife Does it please you to do so ? 19 Have you any courage ? Have you any power of endurance ? Have you any strength ? Now is the time to show them

14 Examples of Simple Sentences combined into Complex—A study of the following examples may help us to understand how a number of sentences may be combined into one

- Simple* A sudden thought occurred to me It would doubtless have struck me at once I was pre-possessed with forebodings at the time I then first saw the figures

- Complex* A sudden thought occurred to me, which would doubtless have struck me at once, had I not been prepossessed with forebodings at the time that I first saw the figures
- Simple* The boat seemed to stand still It seemed bewitched within the circle of the horizon
- Complex* The boat seemed to stand still, as if it were bewitched within the circle of the horizon
- Simple* I was not so ignorant I did not imagine I could reach it that afternoon
- Complex* I was not so ignorant as to imagine that I could reach it that afternoon
- Simple* You get an order You obey it It may come from very far away
- Complex* When you get an order you obey it, though it may come from very far away

EXERCISE 145

Combine each of the following into a single *complex* sentence, in any way you find most suitable

- 1 He came nearer to the place He liked it more
- 2 He offered a low price It was accepted There was no other offer
- 3 A boy behaves like this He must be very foolish I, at any rate, think so
- 4 He wrote the letter It caused all the trouble This is undoubtedly the fact
- 5 I am now alive This is entirely due to the doctor's skill
- 6 His speech settled the matter It was his last speech
- 7 A robbery took place here last week The police are now inquiring into the matter So far the inquiry has been without result
- 8 He may be very rich He does not use any of his wealth for the benefit of others He will not be happy
- 9 The little girl answered very well Her teacher praised her
- 10 He heard the bell ring He jumped out of bed at once He told me so
- 11 The poor old man had many ailments He described them in full to the doctor
- 12 The car dashed past us at a terrible speed I was afraid There would soon be an accident
- 13 We grow older We grow wiser
- 14 He entered for an examination He had little chance of passing it I was told this
- 15 I inspected two schools to-day They are in an unsatisfactory condition I regret to say this
- 16 We won the match This was chiefly through the captain's good play They all told me so
- 17 The sanitary authorities have started a campaign against mosquitoes This has already decreased

the number of cases of malaria 18 We shall have good crops this year I cannot tell 19 The rainfall has been insufficient so far The reports tell us so 20 Why should he be anxious about the result? He is sure to pass All his teachers have told him so 21 They did not dare to disobey His strictness was well known 22 I was walking home the other day I lost a book I was carrying it I was anxious to read it 23 You may say anything You may like to say anything He will go his own way 24 The aeroplane rose up swiftly It was over the town We could all see it 25 The rain had been coming down steadily for hours The rain suddenly ceased 26 I have some news to tell It will be very distressing to you I fear this 27 You may admit it You may not admit it He is your superior in mathematics 28 You may implore very much He is not likely to alter his decision 29 The farmer may work very hard The farmer may cultivate his fields well Without good rains his crops will be a failure 30 I have listened to many speakers They had great fire and eloquence They had great persuasive powers I have never listened to the equal of this one

15 Two or more Complex Sentences combined into one—Two or more *Complex Sentences* can often be combined into one, as may be seen from the following examples

Two Complex Sentences If you work hard you will succeed
If you do your best you will succeed

One Complex Sentence If you work hard and do your best, you will succeed

Two Complex Sentences He is a man in whom I have great faith He is a man whose word I unhesitatingly accept

One Complex Sentence He is a man in whom I have great faith and whose word I unhesitatingly accept

Three Complex Sentences He is a man who speaks fluently He is a man who speaks well He speaks as if it were the easiest thing in the world to speak well

One Complex Sentence He is a man who speaks fluently and as if it were the easiest thing in the world to speak well

EXERCISE 146

Combine each of the following groups into one *complex sentence*

- 1 He was preparing to return home when he was surprised to see his friend He saw his friend who had come to look for him
- 2 The fairy king and queen, who were invisible spectators of the reconciliation, were greatly pleased They were so pleased that they resolved to celebrate the marriage with sports and feasting
- 3 The duke, before he pronounced sentence upon him, desired him to relate the history of his life The duke asked him to say for what cause he had ventured to come to the city This was a city which it was death for him to enter
- 4 By applying one simple physical law to the whole astronomical system, Newton performed what has been described as the greatest achievement in the history of science This is a discovery which has revolutionized the scientific theories of the world
- 5 If you agree with me, you will, I trust, do your best to help me If you do not agree with me, I still trust that you will do the same
- 6 Tell me honestly what you think I will help you if I can
- 7 If we do this, we shall be in a dilemma If we do that, we shall be in the same position
- 8 Tell me when to start Tell me how to get there I will meet you without fail, you may be sure
- 9 Most people are inclined to believe what they read in the newspapers The better educated tend to be sceptical about what the newspapers tell them, especially in leading articles
- 10 It is stated that the press has changed from a disinterested profession into a mere trade It is also stated that the press is out simply to sell what the public wants This is rather a wild exaggeration of the changes that have taken place

MISCELLANEOUS EXERCISES

EXERCISE 147

Combine each of the following groups into one *sentence*

- 1 Marco Polo returned to his own house dressed in Tartar garb He was refused admission by his own servants This story is told of him
- 2 They could not establish their identity at once This took some time
- 3 Many people admitted their identity These people were still inclined to look askance at them as shabby wanderers
- 4 They wished to dispel their doubts They gave a great feast The feast was at its height They had their old padded suits brought to them They dismissed the servants They ripped open these garments An incredible display of rubies, sapphires, carbuncles, emeralds and diamonds

poured out before the dazzled company 5 We go on Before this it will be convenient to note a curious incident This incident influenced the subsequent course of events in a marked degree 6 Where did they camp? How did they move? How did they preserve their flocks and herds? Where did they find pasture? These are questions which one may well ask in wonder 7 Among the prisoners was a Venetian gentleman named Marco Polo He had been a great traveller He was generally believed by his neighbours to be given to exaggeration 8 A certain Genoese, Christopher Columbus, began to think more and more of a certain enterprise This enterprise is to us a very natural and obvious thing It strained the imagination of the fifteenth century to the utmost It was a voyage due west across the Atlantic 9 The travels of Marco Polo had given him an exaggerated idea of the extent of Asia He supposed that Japan lay across the Atlantic in about the position of Mexico Japan had a reputation for a great wealth of gold 10 He was a penniless man Some accounts say he was a bankrupt There was only one way for him to secure a ship He must get someone to entrust him with command

EXERCISE 148

Combine each of the following groups into a *single sentence*

1 Columbus was helped by some merchants of the town of Palos He got his three ships Only one of the three ships was decked The other two were open boats of half the size of the first The first was named the Santa Maria It was a ship of no more than 100 tons burden 2 The little expedition numbered only eighty-eight men It first sailed south to the Canaries Next it stood out across unknown seas, in beautiful weather and with a helpful wind 3 The momentous voyage lasted two months and nine days The story of this voyage must be read in detail to be appreciated 4 The crew were full of doubts and fears They might sail on for ever This they feared They were comforted at last by seeing some birds Later on they found a pole worked with tools They also saw a branch, with strange berries on it, floating by 5 Early in 1493 Columbus returned to Europe He brought gold, cotton, strange beasts and birds He also brought two wild-eyed, painted Indians People thought he had not found Japan They thought he had found India 6 Columbus had discovered a new continent He died ignorant of this fact He believed to the day of his death that he had sailed round the world to Asia It is interesting to note this 7 The news of the discoveries of Columbus caused great excitement throughout

western Europe. It spurred the Portuguese to fresh attempts to reach India by the South African route. 8 In 1519 a Portuguese sailor, Magellan, passed round Cape Horn. He thus came into the Pacific Ocean. This ocean had already been sighted by Spanish explorers from the Isthmus of Panama. 9 Magellan's voyage across the Pacific lasted ninety eight days. This was a far more heroic voyage than that of Columbus. He and his crew suffered far greater hardships. 10 His crews were rotten with scurvy. They had little water. The water they had was bad. Their biscuits were putrid. They eagerly hunted and ate rats. They devoured sawdust to stay the pangs of hunger. It was in this state that they arrived at last at the Philippine Islands. Here Magellan was killed.

CHAPTER XXII

DIRECT AND INDIRECT SPEECH

1 When we relate anything that has been said we may

(1) Give the exact words of the speaker

“ *If you wish, I will do it at once,*” said the man
He said, “ *I am going to start in an hour’s time* ”

This is called the **Direct Form**

(11) Or we may give the *substance* of what is said, or, in other words, we may give it in the **Indirect Form**

The man said *that, if they wished, he would do it at once*

He said *that he was going to start in an hour’s time*

This is called the **Indirect or Reported Form**

2 There is no difficulty about the **Direct Form** , all we have to do is to give the exact words of the speaker We should, however, remember to mark off the quoted words between *inverted commas* (“ ”)

“ Follow me,” he said , “ follow me closely ”

This device is a useful means of drawing attention to the fact that the exact words of the speaker, or of the quotation, are being given, and we should never omit to use it

We may also notice that it is customary to place a *comma before, or after, the quoted words*

He said, "Am I never to have any peace?"

"It is very pleasant to sit down and rest," said she.

RULES FOR TURNING DIRECT INTO INDIRECT SPEECH

3 **Statements** in the Indirect Form are usually introduced by the conjunction *that*, preceded by a reporting or leading word, expressing the idea of *saying, stating, etc*

Direct I will come again

Indirect He *said that* he would come again

Direct You are looking better

Indirect He *remarked that* he was looking better

Note—We should bear in mind that, though the word *that* is very frequently used to introduce the Indirect Form, *it should never be used to introduce the Direct Form*. This caution is necessary, because in many Indian languages the word *that*, or rather its Indian equivalent, is used to introduce the Direct Form

4. **Questions** in the Indirect Form are introduced by the verb, *ask, inquire*, or a verb of similar meaning

Direct How are you?

Indirect He *inquired* how I was

Direct When are you going?

Indirect He *asked* when he was going

Notes—1 The note of interrogation must always be placed after questions in the Direct Form, but *not* after questions in the Indirect Form

2 If a question admits of one of two answers (*Yes, or No*), the word *ask* is followed by *if, or whether*

Direct Are you ready?

Indirect He *asked whether* they were ready

Direct Do you know the way?

Indirect He *inquired if* he knew the way

5 Orders and Requests are introduced in the Indirect Form by verbs such as, *told*, *ordered*, *requested*, *asked*, etc

Direct Sit down

Indirect He *told* them to sit down.

Direct Charge !

Indirect He *ordered* them to charge

Direct Lend me a pen

Indirect He *asked* the boy to lend him a pen.

Direct Please tell me the time

Indirect He asked him (kindly) to tell him the time

Note —In the Indirect Form, such an expression as *Please* may be left out, or it may be rendered by some such expression as *kindly*, *politely*, etc

6 Wishes and Exclamations —In order to turn sentences of this kind into the Indirect Form, we have to give what amounts to a paraphrase

Wishes.

Direct God save the King

Indirect He prayed that God might protect the King.

Direct Long may you live

Indirect He prayed that his life might be long

Exclamations.

Direct Hurray !

Indirect They shouted joyfully (in triumph)

Direct Bravo !

Indirect He cried out approvingly

Direct Alas !

Indirect He uttered a cry of sorrow

Note —As a rule it is better to leave such expressions in the Direct Form, for they can only be expressed clumsily in the Indirect Form

DIRECT INTO INDIRECT—DETAILED RULES

7 When turning the Direct into the Indirect Form certain grammatical changes have to be made. The most important of these have to do with *Verbs* and *Pronouns*. The rules that follow will make clear what changes are necessary.

8. **Verbs—Sequence of Tenses**—Before we give our rules, we may note that the *reporting* or *leading* verb (that is, the verb that is used to introduce the Indirect Form) is usually in the *Past Tense*.

He said that he would obey at once.

Sometimes, though far less often, the reporting verb is in the *Present Tense*.

He says that he will obey me at once.

9. **Rule 1—Present and Future Tenses**—When the reporting verb (*said*, etc.) is in the *Past Tense*, all *Present* and *Future* tenses in the Direct Form must be changed into the *corresponding past tenses* in the Indirect Form.

Direct I am ready (*Pres Tense*)

Indirect He said that *he was* ready (*Past Tense*)

Direct I am writing (*Pres Continuous*)

Indirect He said that *he was writing* (*Past Continuous*)

Direct I have seen him (*Pres Perf*)

Indirect He said that *he had seen* him (*Past Perf*)

Direct I shall be ready (*Future Tense*)

Indirect He said that *he would be* ready (*Future in the Past*)

Notes—1 When a statement of fact that is *universally true* is put into the *Indirect Form*, the tense of the verb is not, as a rule, changed.

Direct The earth *moves* round the sun.

Indirect He said that the earth *moves* round the sun.

2 Quotations —The verb in a quotation is *not changed* .

Direct "Time *is* money "

Indirect He said that time *is* money

3 Shall and will —We should remember that *shall*, when it expresses futurity, is used in the 1st person, and *will* and *would* in the 3rd person of the future tense, so that *I shall*, in the Direct Form, becomes *he would* in the Indirect Form

Direct I *shall* go on Tuesday

Indirect He said that he *would* go on Tuesday

10. Rule 2 —Past Tenses —When the reporting verb (*said*, etc) is in the Past Tense, all *Past Tenses* in the Direct Form either (1) remain in the *Past Tense*, or (2) are changed into the *Past Perfect Tense*

(1) *Direct* I *went* home after school

Indirect He said that he *went* home after school (*Past*)

(2) *Direct* In the last match I *scored* twenty runs

Indirect He said that in the last match he *had scored* twenty runs (*Past Perfect*)

(3) *Direct* I *was writing* a letter yesterday

Indirect He said that he *had been writing* a letter the previous day (*Past Perf Contin*) , or
He said that he *was writing* a letter, etc
(*Past Contin*)

Note.—We may use either the *Past Tense*, or the *Past Perfect*, in the Indirect Form, but we may note that the *Past Perfect* tense is used chiefly when we wish to lay stress on the *completion of the action* . The Past Tense is more often used than the Past Perfect, and if we are in doubt which to use, it is generally safer to use the *Past Tense*

11. Rule 3 —When the reporting verb is in the Present (*he says*), or the Future Tense (*he will say*), the tenses of the verbs in the Direct Form remain the same in the Indirect Form

Present

<i>Direct</i>	I am coming (<i>Pres Contin</i>)
<i>Indirect</i>	He says that he <i>is</i> coming (<i>Pres Contin</i>)
<i>Direct</i>	I hear a noise (<i>Pres</i>)
<i>Indirect</i>	He says that he <i>hears</i> a noise (<i>Pres</i>)
<i>Direct</i>	I have been sleeping (<i>Pres Perfect</i>)
<i>Indirect</i>	He says that he has been sleeping (<i>Pres. Perfect</i>)

Future

<i>Direct</i>	You are quite right (<i>Pres</i>)
<i>Indirect</i>	He <i>will say</i> that you <i>are</i> quite right (<i>Pres</i>)
<i>Direct.</i>	The man <i>has escaped</i> (<i>Pres Perf</i>)
<i>Indirect</i>	He will say that the man <i>has escaped</i> (<i>Pres Perf</i>)
<i>Direct</i>	I heard the news on Tuesday (<i>Past</i>)
<i>Indirect</i>	He will say that he heard the news on Tuesday (<i>Past</i>)

12 Pronouns in the Indirect Form — *Pronouns* and *Possessive Adjectives*, of the 1st and 2nd Persons, are all turned into the 3rd Person in the Indirect Form .

I, you, (sing) my, your become *he, she, his, her, their*
we, you (pl), our, your „ *they, their*

<i>Direct</i>	I shall take <i>my</i> book
<i>Indirect</i>	He (she) said that <i>he</i> would take <i>his</i> book
<i>Direct</i>	You know <i>your</i> duty
<i>Indirect</i>	He said that <i>they</i> (or <i>he</i>) knew <i>their</i> (or <i>his</i>) duty

13 Changes of Pronouns in the Indirect Form — The rule that *Pronouns* of the 1st and 2nd are turned into the 3rd Person in the Indirect Form holds good, when the reporting verb is in the 3rd Person, as it usually is (*he said*), but in some instances changes

have to be made, as may be seen from the following examples

Direct Form I am quite well

1st Indirect Form (reported by a 3rd person) He said that he was quite well

(This is the form in most common use)

2nd Indirect Form (reported by the person who is quite well) I said that I was quite well

3rd Indirect Form (reported by a person *speaking to* the person who is quite well) You said that *you* were quite well

Other forms are also possible, if we make further changes in the speakers and persons spoken to, but we need have little difficulty about the pronouns, if we only keep quite clearly in our minds the persons to whom the different pronouns refer

14 Obscurity in Pronouns—In the Indirect Form the Pronoun *he* has often to stand for several different persons, and we may find it difficult to know who is the person referred to in each case

Direct I approve of your arrangement with him

Indirect He said that *he* approved of *his* arrangement with him

In such a sentence as the last one, a way out of the difficulty is to insert in brackets the names of the persons referred to, after the pronouns, thus

He said that he approved of his (Smith's) arrangement with him (Brown)

This, however, is a clumsy device, and the best way out of the difficulty is to avoid such obscure pronouns by using nouns, where possible, instead of them

Jones said that he approved of Smith's arrangement with Brown

This sentence is perfectly clear and we have no obscure pronouns to puzzle us

15 Adjectives, Adverbs and Verbs expressing *nearness* in *place*, *time*, etc., are changed into similar words expressing *remoteness*

<i>this</i>	becomes	<i>that</i>	<i>to-day</i>	becomes	<i>that day</i>
<i>these</i>	„	<i>those</i>	<i>yesterday</i>	„	<i>the previous day</i>
<i>here</i>	„	<i>there</i>	<i>to-morrow</i>	„	<i>next day</i>
<i>now</i>	„	<i>then</i>	<i>last night</i>	„	<i>the previous night</i>
<i>come</i>	„	<i>go</i>	<i>thus</i>	„	<i>so, (in) that way</i>

Note.—We should, however, bear in mind that if *now*, *here*, *this*, *come*, etc., refer to things present before the person who reports what is said, these words must be retained in the Indirect Form

Direct Do it *now*

Indirect He said they must do it *now*

In such sentences we must use our common sense in order to express the real meaning of what is said

EXERCISE 149

Turn into the *indirect form* in as many ways as you can
 1 I wonder if I shall see you again to-morrow 2 I'll promise to bring you one next time 3 My name is John 4 I know Smith 5 I shall have finished my work by four o'clock 6 He is married 7 Where's your ticket? 8 I'm afraid I haven't got one, there wasn't a ticket office where I came from 9 Don't make excuses 10 I shall dream about it to night, I know I shall

EXERCISE 150

Turn into the *indirect form* 1 I want you to do this as well as you can 2 Lend me a pen, please 3 Help 'help' 4 If you will help me, we shall soon get it done 5 What is the good of doing this? 6 Where has that boy gone? 7 I cannot come to day because I have not finished my work 8 I will tell him to come and see you to-morrow 9 You have got through your examination and are now qualified for the post 10 If we all work with a will, we shall soon get it done

EXERCISE 151

Turn into the *indirect form* 1 How are you to day ?
 2 Don't you think that is enough ? 3 Why don't you get on
 with your work ? 4 Tell him to get ready at once 5 Alas !
 I'm done for 6 May you live long and be happy 7 Do you
 know where I live ? 8 Can you tell me the time ? 9 Sit down
 and get on with your work 10 Hurry up, or you will be late

EXERCISE 152

Turn into the *indirect form* 1 You may go if you like
 2 Put it on the table and leave it there 3 What a pity !
 4 Hush ! I hear someone coming 5 I do not know whether
 you are right or wrong 6 Come along, boys, now's the time
 7 Catch me if you can 8 I think he will agree to our proposal
 9 Ask him what he thinks about it 10 When do you think
 the result will be out ?

EXERCISE 153

Turn into the *indirect form* the following

1 "I pored over the *Odyssey* as over a story book, hoping
 and fearing for the hero, whom yet I partly scorned But the
Iliad—line by line, I clasped it to my brain with reverence as
 well as with love As an old woman deeply trustful sits reading
 her Bible because of the world to come, so, as though it would
 fit me for the coming strife of this temporal world, I read, and
 read the *Iliad* "

2 "I am not now complaining of the terms of peace, but I
 wish to suggest to this House, what, I believe, thousands, and
 tens of thousands, of the most educated portion of the people
 of the country are feeling upon this subject, although, indeed,
 in the midst of a certain clamour in the country, they do not
 give a public expression to their feelings "

3 "When you left me there upon the rocks, I looked away
 and out to sea, to get one last snuff of the merry sea-breeze,
 which will never sail me again And as I looked, I tell you the
 truth, I could see the water and the sky, as plain as ever I saw
 them, till I thought my sight was come again "

4 "I could not help feeling uneasy as I wondered what sort
 of a reception I might meet with if I were to come suddenly
 upon inhabitants I was thinking of this and proceeding
 cautiously through the mist, when I began to fancy that I saw
 some objects darker than the cloud looming in front of me "

5 "As I close the book, love and reverence possess me
 Does my full heart turn to the great enchanter, or to the island

upon which he has laid his spell ? I know not I cannot think of them apart In the love and reverence awakened by that voice of voices, Shakespeare and England are but one "

6 " I need not tell you what it is to be knocking about in an open boat I remember nights and days of calm, when we pulled, we pulled, and the boat seemed to stand still, as if bewitched within the circle of the sea horizon "

7 " It is not only that when you get an order you obey it, though it come from so very far away—that is wonderful enough to us—but you obey it willingly You act as if it was something you thought of in yourself for your own advantage You understood not only what the order says but what it means, almost as if you yourself had said it "

8 " The problem I wish to discuss is the growth of ignorance at the present day, a problem which is generally overlooked just because, instead of beginning with ignorance, we fix our attention on knowledge, which at least appears to be increasing Moreover, when I speak of the growth of ignorance, I am not referring specially to what are sometimes called ' the masses ' "

9 " We can testify to his bravery He has borne intense suffering for weeks without complaint, and to the very last was able and willing to discuss outside subjects He did not—would not—give up hope till the very end He was a brave soul "

10 " Everyone who thinks as I do ought to say publicly how thoroughly he agrees with Lord Cecil, and how earnestly he hopes for the best in 1932 , but the mere question shows how doubtful he is about the answer As he says, it is the common people of all nations, the ' food for powder ' in fact, who have the power to insist on the peaceful settlement of all disputes if they really object to killing each other "

EXERCISE 154

Turn the following into the *indirect form* in three different ways, paying special attention to the *pronouns* Thus

Direct I know (that) you will help me

1st Indirect Form (as reported by a 3rd person to anyone else)

Indirect (He said) He knew that he would help him

2nd Indirect Form (as reported by yourself) (I said) I knew that you would help me

3rd Indirect Form (as reported by someone else to you) (He said) You knew that he would help you

1 Are you ready ? 2 Are you going to help me ? 3 Go and get your books 4 I wonder when he will come - 5 Take

my letter and put it in the box 6 He is quite ready to come if you want him to 7 Can you tell me which way I ought to go ? 8 I wrote a letter to you last Tuesday 9 You can come with me as far as the corner 10 If you will wait for me I will be with you in a few minutes

Note—When these sentences are put into the 1st Indirect Form it may, in some instances, be better to insert in brackets names of persons referred to, so as to make the meaning quite clear

16. Indirect into Direct—To turn the *Indirect Form* into the *Direct* is not difficult the main thing is to put ourselves into the position of the speaker, and to give each sentence as if we ourselves were saying it

Indirect He said that he would do so gladly

Direct I will do so gladly

Indirect He told him to go home

Direct Go home

We have already had rules for the changes in verbs, pronouns and other parts of speech when turning the Direct into the Indirect Form, these rules are to be reversed when changing Indirect into Direct

We must be careful about *shall*, *will*, *should*, *would*.

Indirect He said he *would* bear it in mind

Direct I *shall* bear it in mind

Indirect He asked him when he *would* come to his house.

Direct When *will* you come to my house ?

Indirect He asked him if he *would* be ready *next day*

Direct *Shall* you be ready *to-morrow* ?

Notes—1 For the use of *shall* and *will* in questions see p 252 We should bear in mind that, *in questions in the 2nd Person, we use the auxiliary which we expect in the answer*

Q *Shall* you go to-morrow ? *Ans* Yes, I *shall*

2 Remember also to change *next day*, *the day before*, *then*, *there*, etc, into *to-morrow*, *yesterday*, *now*, *here*, etc, as explained in p 110

3 We must also remember that the Indirect Form (as we have already seen on pp 108-9) may take several different forms which vary according to the *person speaking* and the person spoken to. When turning passages into the Direct Form, we find that one *Direct Form* may stand for several Indirect Forms. Thus the following different Indirect Forms may all be represented by one Direct Form.

(To make matters clear we have put in brackets, after the different pronouns, the names of the speakers)

Direct Form Gopal says to Bansī, "I don't like your letter to him"

I (Gopal) don't like your (Bansī's) letter to him
(Hamid)

1st Form A fourth person, whom we may call Suresh, tells someone else (Hem) what Gopal said

He (Gopal) said that he didn't like his (Bansī's) letter to him (Hamid)

Note.—This is the most ordinary form of Reported Speech

2nd Gopal speaks to Bansī

I (Gopal) said that I didn't like your (Bansī) letter to him (Hamid)

3rd Gopal speaks to Hamid

I (G) said that I didn't like his (B) letter to you (H)

4th Gopal speaks to Suresh

I (G) said that I didn't like his (B) letter to him (H)

5th Bansī speaks to Gopal

You (G) said you didn't like my (B) letter to him (H)

6th Bansī speaks to Hamid

He (G) said he didn't like my (B) letter to you (H)

7th Bansī speaks to Suresh

He (G) said he didn't like my (B) letter to him (H)

8th Hamid speaks to Gopal

You (Gopal) said you (G) didn't like his (B) letter to me (H)

9th Hamid speaks to Bansī

He (H) said he (H) didn't like your (B) letter to me (H)

We see here nine different versions of the *Indirect Form*, which may all be rendered by *one* in the *Direct Form*. This further emphasizes the importance of being very careful about our pronouns in the *Indirect Form*.

EXERCISE 155

Turn into the *direct form* (the leading or reporting verb, *said, asked, told, ordered*, etc., need *not* be given in the *direct form*)

1 He asked if he could tell him the time 2 He said that he was very tired with his long journey 3 I asked how he could expect me to know such a thing 4 You said that you had had quite enough 5 You told me to come to you at four o'clock 6 You said he would have it ready for me when I came back 7 He asked me what I intended to give him 8 He asked what he intended to give him 9 I told him to go straight to you 10 You ordered us to leave the room

Note—In the *Direct Form* in such a sentence as No 9, for the word *you*, we must substitute the name of some person thus “Go straight to *Mr Das*”

EXERCISE 156

Turn into the *direct form* 1 He told them that he would help them 2 He told them that he had been robbed of his purse 3 You said that you had been robbed of your purse 4 I said that I had been robbed of my purse 5 He says that he has been robbed of his purse 6 I say that I have been robbed of my purse 7 You say that you have been robbed of your purse 8 He says that he is speaking the truth 9 He said that he was speaking the truth 10 I admitted that I had done wrong 11 You admitted that you had done wrong 12 I admit that I have done wrong 13 He admits that he has done wrong 14 He replied that he would put it there next day 15 He says that he will put it there to-morrow 16 He said that he would go there at once 17 You say that you will go there at once 18 He told him to hold his tongue 19 I told you to hold your tongue 20 He said they might have anything they liked

Note—We shall find that several of the above sentences are different indirect versions of the same direct sentence

EXERCISE 157

Turn into the *direct form* 1 Mrs Micawber still had a presentiment that her family would appear on board before they finally departed 2 She said that if they had an opportunity of sending letters home they must let her hear from them 3 I said that I should hope to hear, whenever she had an opportunity of writing 4 While he was thinking what he should say to his father and wringing his hands, an odour assailed his nostrils unlike any scent which he had before experienced (Put the pronouns into the 1st person) 5 He said he would send it to him that very day and would pay Briggs and some of his debts 6 She asked her how she dared to stay there when she heard her call, and how she dared to sit down in her presence 7 She was surprised that the woman had the audacity to enter her house 8 He knew not whether the reader would think at first that questions like those were easily answered

EXERCISE 158

Turn into the *direct form* 1 He asked if he could tell him the time 2 He told them to keep as quiet as they could 3 They should do as they were told 4 He gave vent to his astonishment 5 Were they to submit to that sort of thing? 6 He asked them for their tickets 7 Would they kindly keep their seats 8 He asked them where they were going 9 How could they help liking him? 10 He told us that he couldn't find any fruit on the tree 11 He ordered them to march 12 He said that we would come back next day 13 I asked him if he had received my letter 14 You said that you were glad I had come to terms with him 15 He wondered whether they would think that the following day 16 He wished it to be done there, but not in that way 17 He begged to second the motion 18 He had much pleasure in proposing that vote of thanks 19 Would he have done that if he had known what he then knew? 20 Should he do it then, or wait until next day?

CHAPTER XXIII

PUNCTUATION

1 When we speak, we naturally make pauses and stops, for an unbroken stream of words tends to become a mere unintelligible gabble. In writing, we mark those natural pauses by means of stops. Stops, if properly used, are a great help to the reader and assist him to grasp quickly the meaning of what he is reading. A long passage unpunctuated, or incorrectly punctuated, is much more difficult to understand than the same passage correctly punctuated.

A few simple examples will serve to show how stops may alter the sense of a passage. Compare the following

- 1 Jack says Tom is a fool
- 2 "Jack," says Tom, "is a fool"

- 1 I saw Dick his brother Tom was not there
- 2 I saw Dick , his brother Tom was not there.
- 3 I saw Dick, his brother , Tom was not there

2 The following are the stops in general use

- | | |
|-------------------------------|-----------------------------|
| 1 comma (,) | 2 semi-colon (;) |
| 3 colon (:) | 4 full stop (.) |
| 5 note of interrogation (?) | 6 note of exclamation (!) |

Note—The first four are *time stops*, marking pauses of different lengths. The comma marks the shortest pause, the semi-colon a longer pause, the colon a longer one still, and the full stop the longest pause.

In addition to the *time stops*, we use the *note of interrogation*, or *question mark*, to mark questions in the Direct Form, the *note of exclamation* to mark exclamations expressing surprise, astonishment, and so on

3. The following also are used

Quotation marks or *Inverted commas* (" ")

The dash (—) *The hyphen* (-) and

The apostrophe (')

4. **Rules for Punctuation**—We give below a few simple rules for the use of the different stops. In applying them, we have to bear in mind that the sole use of stops is to make the meaning of what we write at once clear to the reader. We should therefore use no more stops than are necessary, and we should also remember that the rules of punctuation are not rigid and immutable, as we may see for ourselves by studying the punctuation of different good authors.

5. **The Full Stop** marks the longest pause. It is used

(a) At the end of every complete sentence, except interrogative and exclamatory ones

(b) After abbreviations and initials · M A , M P , Co , Mr H L Jones

6 **The Comma** marks the shortest pause, and is used

(a) To mark off words in *apposition*

Jones, the captain, went in first.

(b) To mark off the *nominative of address*.

O King, live for ever

I tell you, sir, this is true

(c) To separate the *same parts of speech* unless they are grouped by *and*

He was a wise, learned and upright judge.

She glanced, smiled and bowed

But, if the latter of two adjectives is closely connected with the noun and almost forms a compound word, no comma is needed

A pretty little girl A dear old lady

(d) When *phrases* are repeated

I shall fall, I shall fall

(e) To mark *parenthetical* or *interpolated words*

Clara, *after taking a good look round*, sat down

But, if the clause or phrase comes at the end of the sentence, a comma is usually unnecessary

Clara sat down *after taking a good look round*

(f) To separate a *subordinate adverb clause* from the rest of the sentence

If you will only agree to this, I shall be quite satisfied

Note —The comma is nearly always used when the adverb clause comes first, but, when it comes at the end of the sentence, especially if the sentence is a short one, the comma is often omitted

I shall see you *when I return*

(g) (1) A subordinate *Adjective Clause* does not require a comma unless it is a very long one. In such cases we must be guided by common sense. If a comma is necessary to make the sense clear, use one, if not, do not use one. Study the following sentences

The boy who came in last is his brother

From that high and sacred field, where thousands of the upper-middle class lay in their last sleep, the eyes of the Forsytes travelled down across flocks of graves

(11) A co-ordinate *Relative Clause* (see p 62) always requires one or more commas

I gave it to Tom, who handed it to the postman
My brother, who was fast asleep, knew nothing
about it

(h) A *Noun Clause*, being always the subject or the object of a sentence, does not need a comma

That he is guilty is quite clear.

He told us *that he would be there punctually*

(i) *Co-ordinate Sentences*, when short and joined by a conjunction, should be separated by a comma

I told him about it, but he took no notice

But, if such Co-ordinate Sentences have the same subject, no comma is used

I ran home and started work at once

Note.—A certain amount of freedom is allowed in the use of commas and we find that authors of repute do not all punctuate strictly according to the same rules. We may therefore exercise our own discretion to a certain extent, bearing in mind, however, that the rules we have given are to be followed in general. The only invariable rule that can be given is that *the comma should help, not hinder, the reader*

7 The Semi-Colon marks a longer pause than the comma. It is used

(a) To separate *Co-ordinate Sentences*, when one, or both of them, is complex and contains commas

If the cardinal virtue of poetry is love, the cardinal virtue of prose is justice, and whereas love makes you act and speak on the spur of the moment, justice needs inquiry, patience, and a control even of the noblest passions

(b) To separate *Co-ordinate Sentences* that express some marked *contrast* of meaning, or a break in the sense

One or two of the apple-wood cogs have been
broken from the great wheel, a few floor
planks have been rotted, but that is all

Reading maketh a full man, speaking a ready
man, writing an exact man

8 **The Colon** has almost fallen out of use It is now used chiefly to introduce an enumeration, or an example, and may be regarded as a substitute for such forms as *viz*, *i e*, *scil*, *that is to say*

The following are the chief cathedral cities Canterbury, York, Winchester, Durham

Note—When the enumeration immediately follows the verb, the colon is not required

The chief cathedral cities are Canterbury, York, etc

9. **The Note of Interrogation** is used to mark direct questions, it should not be used in Indirect Speech
Compare He said, "Are you all ready?"

He asked if we were all ready

10. **The Note of Exclamation** is used to express surprise, wonder, admiration It should be sparingly used, and it is better not to repeat it in the same sentence

Oh, how I long to be there!

is better than

Oh! how I long to be there!

11. **Inverted Commas or Quotation Marks** are used to mark quotations, or Direct Speech We may note that only the first pair of commas is inverted

"All the world's a stage," said Shakespeare

When a quotation occurs within a quotation, it is enclosed in *single inverted commas*

“ I said, ‘ I refuse your offer,’ and sat down ”

12 The Dash is used

(a) To mark a sudden break in the construction of a sentence

He said—oh, I can’t bear to repeat it

(b) *Two dashes* are often used to mark a parenthesis

He was—not to mince matters—a barefaced rogue

But generally speaking, in such cases two commas are to be preferred

He was, not to mince matters, a barefaced rogue

(c) To resume a scattered subject

Money, health, friends—everything is lost

13 Parenthetic words and phrases are marked by *two commas*, by *two dashes*, or by *brackets*

Commas mark a less definite break in the sentence than dashes. Brackets are often used when the parenthetical words are in the nature of a definition, or an explanation

These, to sum up, are our two main objects

He is—I hardly like to say it—a liar

They were keeping Ramazan (the great Mahomedan fast) with the utmost rigour

14 The Hyphen is used

(a) to join compound words (a *put-up* job, a *matter-of-fact* young man)

(b) to carry a word on from one line to another (*concentrate*)

Note —The rules for the use of the hyphen are by no means settled, and it is very often difficult to decide whether we should use a hyphen or not. Mr Fowler, in his Preface to the *Concise Oxford Dictionary*, suggests that it would be a useful general rule to use the hyphen only in cases where the accent is on the first part of the compound. Thus, he would write *oft-repeated* with a hyphen, but *ill served* without one, since the accent is on *oft* but not on *ill*.

The following rules, also, may be of use to students

(1) When the compound words, through long usage, have grown familiar, the hyphen is dropped and the word written as are *football, housemaid, blackbird*

(2) Do not use hyphens between words when they do their work quite well written separately. *Home Rule, Lord Mayor, hay fever, easy going*

(3) We should, however, note the use of the hyphen to distinguish between two separate words, and a compound of the same elements

He *put up* a good fight

It was a *put-up* job

He wore a *black cap*

A *black-cap* was singing

15. The Apostrophe is the sign of the *Genitive Case*, and is also used to mark the omission of a letter.

Tom's, ne'er, we'll, don't

16 Capital Letters are used

(1) At the beginning of a sentence

(2) At the beginning of a line of poetry

(3) For all proper names and adjectives derived from them *India, Indian*

(4) For all nouns and pronouns used to indicate God

He is the Lord God of all It is He who made us

We call Him the Almighty

(5) When writing the pronoun I and the interjection O.

EXERCISE 159

Punctuate the following sentences, inserting capital letters where necessary

- 1 what do you think I saw when I was in the town
- 2 what a man he was no words of mine can describe him
- 3 as I told you I was unable to do it therefore I proposed to do something else
- 4 You will perhaps forgive me for calling but having been regarded as one of your friends when you were less fortunate I felt bound to congratulate you
- 5 I never saw two brothers more unlike Hem is prim precise and tidy Suresh if it were not for his generosity would be a detestable fellow
- 6 The chief ports of India are Bombay and Karachi in the west Calcutta in the east and Madras in the south
- 7 the following prizes were awarded rs 10 to babu nilmani sarkar for flowers rs 20 to mr smith for ferns and rs 25 to mr sen for vegetables
- 8 he will I have no doubt be successful in the ba examination
- 9 the boy said the master is very troublesome and will have to be punished severely
- 10 that I have done it is false that I might have done it is quite possible

EXERCISE 160

Put in all necessary *stops* and *capitals*

- 1 the psalmist david said in his wrath all men are liars
- 2 I have read part of milton's paradise lost it is written in blank verse
- 3 now abide I tell you for the last time I cannot tolerate language of this sort out of my sight at once or you will repent it
- 4 oh yes I know several houses of the same class in better condition than this but at a lower price
- 5 I was watching the display of flying and as far as I could judge the moth was the best of the machines in pace and in mobility
- 6 while this was going on mr pickwick had been eyeing the room which was filthily dirty and smelt intolerably close
- 7 I suppose this can be managed somehow said the butcher after a pretty long silence what will you take to go out
- 8 come here sir said mr pickwick trying to look stern with four large tears running down his waistcoat take that sir
- 9 now gentlemen said the ostler the coach is ready if you please is all my luggage in inquired mr magnus all right sir
- 10 please sir can you tell me which gentleman of your party wears a bright blue dress coat with a gilt button with pc on it

EXERCISE 161

Punctuate the following

- 1 There is nothing comparable for moral force to the charm of truly noble manners the mind is in comparison only slightly

and transiently impressed by heroic actors for these are felt to be but uncertain signs of a heroic soul nothing less than a series of them more sustained and varied than circumstances are ever found to demand could assure us with the infallible certainty required for the highest power of example that they were the faithful reflex of the ordinary spirit of the actor —COVENTRY PATMORE

2 Pride comes before a fall in accordance with this the greatest of nature's ironies the forsyte family had gathered for a last proud pageant before they fell their faces to right and left in single lines were turned for the most part impassively toward the ground guardians of their thoughts but here and there one looking upward with a line between his brows seemed to see some sight on the chapel walls too much for him to be listening to something that appalled —JOHN GALSWORTHY

3 The spectacle of five law lords sitting in judgment on a dead snail in a ginger beer bottle has its epic aspect but the question raised whether a manufacturer of food or drink is under legal duty to take reasonable care that the article is free from defects likely to cause injury to health is of wide importance Lord Atkin indeed expressed the view that none more important had ever occupied their lordships in their judicial capacity —*The Spectator*

4 night is a dead monotonous period under a roof but in the open world it passes lightly with its stars and dews and perfumes and the hours are marked by changes in the face of nature what seems a kind of temporal death to people choked between walls and curtains is only a light and living slumber to the man who sleeps afiel all night long he can hear nature breathing deeply and freely —R. L. STEVENSON

5 To the fundamental question of the meaning of human existence astronomy has little of positive value to offer it must be so for the discussion of the question turns in the last resort on the ultimate significance of mind and matter astronomy knows nothing of mind and must perforce take matter for granted but she can perhaps render some service in the humbler capacity of checking and criticizing the various conjectures which human thought has put forward as answers —SIR JAMES JEANS.

CHAPTER XXIV

FIGURES OF SPEECH

1. The *Figures of Speech* in most common use are the **Simile** and the **Metaphor**

Both of these are forms of comparison

A *Simile* is a *direct* comparison

A *Metaphor* is an *indirect* or implied comparison

Note — *Simile* Rustum was *as brave as* a lion

Metaphor Rustum was a *lion* in the fight

In the *Simile* the comparison is made directly and explicitly, in the *Metaphor* the comparison is suggested, as here, by calling Rustum a lion

2 The **Simile** — A *Simile* is a direct comparison of two things or objects, which are unlike to one another but have one or more points of resemblance.

He ran *like* a hare

He was *as tall as* a palm tree

That man is *as strong as* a bull

Similes are usually introduced by such words as *as*, *so*, *as*, *like*

Note — An ordinary comparison of two like things is not a *Simile*. Thus *He is as tall as his brother*, is a *Comparison* but not a *Simile*

3 The following are examples of *similes* in common, every day use

Adjectives Bitter as death, brave as a lion, bold as brass, cool as a cucumber, good as gold, dead as

a door nail , dead as mutton , quick as lightning , cold as ice , clear as crystal , dull as ditchwater , hot as fire , red as a rose , red as fire , dry as dust , dry as a bone , bone dry , deaf as a post , straight as a die , hard as iron , true as steel , firm as a rock , tight as wax , busy as a bee , soft as butter , slippery as ice , slippery as an eel , white as snow , sharp as a razor , innocent as a babe unborn , hollow as a drum , calm as a mill pond , sound as a bell , fit as a fiddle ; blind as a bat , brown as a berry ; black as pitch , light as a feather , heavy as lead , proud as a peacock , cunning as a fox , gentle as a dove , swift as an eagle , ugly as sin , mischievous as a monkey , lean as a rake , old as the hills , hungry as a hunter , sober as a judge , green as grass , black as jet , happy as a king , silent as the grave , stubborn as a mule , wise as an owl , quick as thought , hard as a stone

Verbs Roar like a lion , bellow like a bull , run like a hare , sleep like a top , drink like a fish , stick like glue , stick like a leech , shut like a trap , tremble like a leaf , quiver like an aspen , eat like a wolf , cry like a baby , cry like a child , sing like a lark , fit like a glove , hold tight like a bull dog , jump like a flea , go like clockwork , swim like a fish , float like a cork , run like a deer , fight like a demon , die like flies , fade like a dream , drop like a stone , go like a flash , follow one another like a flock of sheep , cling like ivy , laugh like a hyena , eat like a pig

4 Examples of *metaphors* in common use

He is an *ass* , he *apes* (imitates) his betters , don't *monkey about* with it (play tricks) , I was *thunderstruck* , my hopes were *blasted* (as by lightning) , he was the *apple of his eye* (his darling) , he is *prodigal* in expendi-

ture (lavish in expenditure like the Prodigal Son), to *dog* his footsteps (follow like a dog), *hounded* them down (hunted as by hounds), he is a *bear* (surly as a bear), he is *fishing* for compliments, he is a regular *wet blanket* (a depressing influence), give the *cold shoulder* (treat coldly), look *rosy* (cheerful), look *blue* (dismal), a *book worm*, he *boiled over* with rage, he *bottled up* his feelings, we are all *boxed up* here, you're a *brick* (strong, solid, good), *buoyed up* with hopes, they *battered him up* (flattered), *crow over* a person (express triumph), she's a *cat* (spiteful), we must *brazen it out* (put on a bold front), a *chicken-hearted* fellow (timid), *bull in a china shop* (a rough person among fragile things), he was a mere *cipher*, don't play the *goat* (behave foolishly), a *young cub* (ill-mannered, untrained), they *combed out* the city (searched thoroughly), he's a mere *cog in the machine* (unimportant part of), *dot the i's and cross the t's* (give precise details), he's a mere *echo* to Mr B, he's a *crank* (an odd, unusual person, a crank is a bent piece of machinery), a *crusty* fellow (ill tempered), a *cur* (cowardly), *peppery* (hot tempered), *drum* it into them (repeat and repeat), his fortunes were *ebbing*, the *tide* of his success, a mere *shadow* of his former self, he was *eclipsed* by his rival, he is playing with *edged tools* (dangerous things), that building is an *eyesore*, he tried to *pour oil on the troubled waters*, *fan the flames*, he *fathered* the proposal, he will *ferret it out* (search out), this is a *fishy* business (dishonest, under-hand), they tried to *fleece him* (shear, rob), he was *foxing* (pretending), he was *gassing away* (talking nonsense), he was *hand in glove with* the robbers (closely connected with), they *goaded him on* (urged), they

FIGURES OF SPEECH

gulled him completely (deceived), he was *constantly harping* on this subject (talking endlessly), it *harrows* my feelings (wounded), he *made a hash* of it (made a mess of), *put the lid on* (put an end to, closed), he *hector*ed him (bullied him), with him *at the helm* (as guide or leader), the affair was a complete *frost* (failure), the place is *honeycombed* with disease, *riddled* with smallpox, he *blows his own trumpet* (praises himself), *hub* of the universe (centre of), he *gets the hump* (is discontented), he is his *jackal* (humble servant in a bad sense), a *knotty* problem, it is all *plain sailing* (easy), he is a *leper*, a *pariah* (an outcast), he is a mere *machine* (active without intelligence), gold was their *magnet*, this is the *key* to the situation, a *nosy* fellow (prying, inquisitive), *palm* it off on him (give it to him by a trick), put some *pep*, or *pepper*, into it (energy, force), *ginger* it up (put energy into it), he is a *pest*, to *plague* a person, the battle was a mere *picnic* (a trifling affair), he *piloted* the bill through parliament (guided), he is a *stormy petrel* (a herald of trouble), he is a *satellite* of, a *parasite*, he *sponges* on his friends (takes money from, lives on), he has no *guts* (courage, pluck), it has all *gone to pot* (gone to ruin), there's no *punch* in it (force), they tried to *pump* me (get information from), he is a young *puppy* (untrained, ill-mannered), to *rat* (to desert, as rats are said to desert a sinking ship), to *curb* one's impatience, to *ride rough-shod over* (act in total disregard of another's feelings), he is *on the shelf* (in retirement), they are *on the rocks* (ruined, wrecked), this is a *snag* (a dangerous obstacle), *snowed under* (overwhelmed with), to *spin a yarn* (tell a story), to *spur* on (urge), to *husband* one's resources (take great care of), he is

stranded (wrecked, ruined), he is *tarred with the same brush*; *tinker with* (try ineffectually to improve or mend), he is a mere *tool* (instrument of another person), to *whet* one's curiosity (sharpen), a *windfall* (unexpected gain, like a fruit fallen from a tree), at its *zenith*, at its *nadir*, out of its *orbit*, *fountain* of knowledge, *mine* of information, they are *yoke fellows*, under the *yoke*, *yeoman service*

5 Similes turned into Metaphors, and Metaphors into Similes.—Many Similes, but by no means all, can be compressed into Metaphors, and most Metaphors can be expanded into Similes. A Metaphor is usually a shorter and more striking statement than a Simile, but some statements are best expressed as Similes and others as Metaphors

<i>Metaphor</i>	The ship ploughs the sea
<i>Simile</i>	As a plough furrows the land so a ship cuts its way through the sea
<i>Metaphor</i>	He sponges on his friends
<i>Simile</i>	As a sponge sucks up water, so he takes money from his friends
<i>Metaphor</i>	He bellowed at us
<i>Simile</i>	He roared at us like a bull

EXERCISE 162

Expand the metaphors in the following into similes 1 He *apes* the manners of the rich 2 The policeman *dogged* his footsteps 3 The fellow is a *bear* 4 We were all *boxed up* in the cabin 5 He's a young *cub* 6 We shall *crow* over them 7 Don't *monkey* with the typewriter 8 He *boiled over* with ge 9 They *fleeced* the poor fellow 10 This *put the lid on* our attempt

EXERCISE 163

Compress the similes in the following into metaphors 1 The sea was as calm as a mill pond 2 The car went by us like a flash 3 He ate his food like a wolf 4 He repeated Mr Smith's opinions like an echo 5 His hands were as cold as

ice 6 His eyes were as keen as an eagle's 7 He walked about as proud as a peacock 8 He is like an infectious disease 9 He worked at the task like a slave 10 He went as swiftly as a bird

Note —We find that a metaphor usually expresses things in a shorter and more striking way than a simile, but, at the same time, we should notice that a great many similes cannot be expressed as metaphors. Thus, we may say, *He is as cool as a cucumber*, but we cannot put this in the form of a metaphor without being absurd.

EXERCISE 164

Point out the *metaphors* and *similes* in the following 1 He was buoyed up with hope 2 Don't put all your eggs in one basket 3 He stuck to his plan like a leech 4 He was pigging it in a wretched hovel 5 It worked like a charm 6 They at once began to butter him up 7 I am afraid the poor fellow is on the rocks 8 Can't you ginger him up a bit 9 Your heart is as sound as a bell 10 He plunged into the subject without a moment's hesitation

6 **Hyperbole** (pronounced *hy-pér-bo-le*, with the accent on *per*) is exaggeration or overstatement. Hyperbole is found more often in poetry than in prose.

Then *flashed* the *living lightning* from her eyes
And screams of horror *rend the affrighted skies*

With my uplifted head *I strike the stars*

But in ordinary language we often meet with such hyperbolical expressions as

I offer you a *thousand* apologies

A *thousand* thanks

Tons of love

This coat is *infinitely* superior to that.

It's as hot as *hell*

7. Irony is a figure of speech by means of which we say the opposite of what we mean

Well done ' bravo ' (when a thing has been badly done)
A nice job you have made of it ' (meaning you have done it very badly)

8. The Pun is another familiar figure It consists in using words in a double sense so as to produce a humorous effect Thus Hood writes

Ben Battle was a soldier bold,
 And used to war's alarms ,
 But a cannon-ball took off his legs,
 So he laid down his *arms*

In Shakespeare's play of Richard II , John of Gaunt puns thus on his own name

O ! how that name befits my composition ,
 Old Gaunt indeed, and *gaunt* in being old

When a humorist refers to an empty match box as "A *matchless* box," he makes a pun Examples of such forms of humour are to be found in all languages

9 A Euphemism is a figure by means of which we speak in pleasing or favourable terms of an unpleasant or bad thing

Thus, death by execution is sometimes referred to as
the happy despatch

A whip is sometimes called a *persuader*

Of a liar we say he has a *wonderful imagination*

Death is referred to as *sleep*

A prisoner is sometimes spoken of as *a guest of His Majesty*

10 Allegory, Fable, Parable —These are not actually figures of speech but rather forms of narrative devised

for the purpose of teaching moral truths They are to a certain extent similar, except that in an *allegory* the characters actually stand for virtues and vices, whereas, in a *fable* or *parable*, the moral is taught in a more general way Such stories are familiar in all languages Bunyan's *Pilgrim's Progress* is the most famous allegory in the English language, the Fables of Æsop, the Greek slave, are known all over the world, and numerous parables are to be found in the Bible and in many other sacred books

11 Climax—This word means literally a ladder, and, as a figure of speech, it means a gradual ascent to a stronger, and again to a still stronger form of expression Thus *Robber, murderer, parricide* !

Here we have a man addressed in an ever ascending scale of accusation or abuse

He smiled, he laughed, he roared

Here a man's laughter is described in the same ascending scale

At first he *walked*, then he *ran*, and at last he simply *flew*

12 Anti-Climax or Bathos is the opposite of *climax* It implies a sudden and ludicrous descent from the higher to the lower It is employed for the purpose of satire or of ridicule, thus the poet writes of Queen Anne

Here thou, great Anna, whom three realms obey,

Dost sometimes *counsel* take—and sometimes *tea*

He read me a lecture on honesty, gave me his blessing
—and overcharged me sixpence in the bill

You have behaved most treacherously, you have
attempted to murder me, and you have blunted
my best razor

13. Metonymy (the transfer of a name—pronounced

met-ony-me) consists in speaking of a thing by the name of some other thing closely connected with it Thus From the *cradle* to the *grave* is used for, from *infancy* to *death*

Please address the *chair* (the chairman)

The *pen* is mightier than the *sword* (learning is greater than military power)

We read *Shakespeare* (the works of Shakespeare)

14 **Synecdoche** (pronounced *sin-ék-do-ke*) is a figure very like *metonymy* It is often called the *whole and part* figure It consists in indicating the whole thing by one of its constituent parts

Many *hands* make light work (people)

The parental *roof* (house)

My bed is under the *stars* (the sky)

He has many *mouths* to feed (persons)

He must earn his daily *bread* (food)

15 **Personification** is used greatly in poetry, and consists in referring to and treating inanimate and abstract things as if they were living persons, by this device life and interest are imparted to the narrative Thus Pope writes

“ Here stood Ill-Nature like an ancient maid,
Her wrinkled form in black and white arrayed ”

and Milton

“ But He, her fears to cease,
Sent down the meek-eyed Peace ”

And again

“ Hail ! thou goddess sage and holy !
Hail ! divinest Melancholy ”

Note—The name of the thing or idea personified is usually written with a capital letter

16 Apostrophe —By this figure the writer addresses some inanimate thing, or some absent person, as if it were present *Apostrophe* is a form of *Personification*

Roll on, thou deep and dark blue Ocean—roll !

BYRON

Oh Happiness ! our being's end and aim !

Good, Pleasure, Ease, Content, whate'er thy name.

POPE

Old Yew, which graspest at the stones

That name the under-lying dead,

Thy fibres net the dreamless head,

Thy roots are wrapt about the bones

TENNYSON

17 An Epigram is a brief and witty statement, often in verse Thus Wordsworth writes

“ The child is father of the man ”

and Pope

“ Fools rush in where angels fear to tread ”

and again

“ Hope springs eternal in the human breast,

Man never is, but always to be blest ”

The poetry of most languages abounds in epigrams, which embody a great deal of proverbial wisdom

18 Antithesis, the setting of one thing against another, is used in order to express contrast in an emphatic way

To err is human, to forgive divine

A bird in the hand is worth two in the bush.

Man proposes, God disposes

Many are called, but few chosen

19. **Litotes** is the use of a negative to express a strong affirmative of the opposite kind .

He is *no fool* (A wise man)

That's *not bad* (Very good)

I am *not a little* annoyed at his conduct

20. A **Rhetorical Question** is a statement put in the form of a question, not in order to get an answer, but in order to make the statement more emphatic

Is any one such a fool as to do this ?

Who would be so wicked as to slay his own father ?

Can you expect a man like that to tell the truth ?

Can the leopard change his spots ?

21 **Exclamation** —The exclamatory form is used to give emphasis to a statement .

What a noble man he was !

How bravely he met his death !

Oh Liberty, what crimes have been committed in thy name !

22. **Transferred Epithet** —An adjective is sometimes transferred from one word to another, to which it does not strictly belong

The ploughman homeward plods his *weary* way (The ploughman is weary, not the way)

We have spent a *happy* day (We are happy, not the day)

It is a *sad* world (We are sad, not the world)

23 **Oxymoron** is the combination in one expression of two terms that are ordinarily contradictory .

He is a cheerful pessimist

His honour rooted in dishonour stood.

An unwilling volunteer

24 **Alliteration** is the frequent repetition of the same letter

An Austrian army awfully arrayed
 Boldly by battery besieged Belgrade.
 Ruin seize thee, ruthless King !
 By apt alliteration's artful aid

25 **Onomatopœia** the use of words which, by their sound, suggest their meaning

The *hiss* of a snake
 The *mew* of a cat
 The bull *bellowed* The thunder *roared*
 The lightning *crashed*
 The *rattle* of the hail upon the roof
 And *rouse* him like a *rattling* peal of thunder.
Softly sweet, in Lydian measures,
 Soon he *soothed* his soul to pleasures DRYDEN

26 **Tautology** is unnecessary repetition, the saying over again of the same thing in other words

He dwelt in *lonely isolation*
 This was perhaps justified by the *surrounding circumstances*
 He may *again* regain his property
 He *continued* to remain my friend
 He entered into a *joint partnership* with Mr Smith

EXERCISE 165

Name the figures of speech in the following 1 Can you imagine such a thing ? 2 He's a nice kind of friend 3 So Love was crowned, but Music won the cause 4 Yet once more, O ye laurels, and once more, Ye myrtles brown, with ivy never sere' 5 True Wit is Nature to advantage dressed 6 Oh !

what a fall was there ! 7 Engaged in friendly strife 8 What-
ever is is right 9 That's not a bad idea 10 He's grinding
away at his mathematics 11 He can swim like a duck
12 Words are like leaves , and where they most abound, Much
fruit of sense beneath is rarely found 13 You cannot touch
pitch without being defiled 14 They gulled the poor fellow,
and soon eased him of all his wealth 15 How can he see to
draw ? he's as blind as a bat 16 The old fox completely sold
me 17 The whole show has gone to pot 18 When I received
your letter my joy knew no bounds 19 That's right my boy,
tumble down again 20 A boy who eats dates makes good use
of his time

CHAPTER XXV

FORMATION OF WORDS

1. New words are formed from existing words, and are usually classified as **Compound Words**, **Primary Derivatives** and **Secondary Derivatives**

COMPOUND WORDS

2 A **Compound word** is formed by joining two or more words together to form a new word

3. **Compound Nouns** are formed in the following ways

(a) *Noun and Noun*

oil-lamp, lamp-oil, moonlight, armchair, postman, railway, airman, manservant, lion-tamer, tiger-cat, football, mile-stone

Note—Use of the Hyphen—There is no very clear rule for the use of the hyphen between different parts of a compound word, but, generally speaking, when the compound has grown familiar through long use, the hyphen is dropped (See also p 123)

(b) *Adjective and Noun* .

madman, stronghold, nobleman, midday, sweetheart, dumb-bell, quicksand, quicksilver

(c) *Verb and Noun*

tell-tale, pick-pocket, cut-throat, stop-gap, make-shift, breakfast, breakwater

(d) *Gerund and Noun*

walking-stick, blotting-paper, stepping-stone, drawing-room

(e) *Adverb and Verb*

income, output, intake, offspring, outbreak, outlook, outfit, upstart

(f) *Verb and Adverb*

farewell, drawback, go-between, send-off, stand-still, walk-over

(g) *Preposition, or Adverb, and Noun*

afternoon, overcoat, inside, downfall, forethought, afterthought

4 Compound Adjectives are formed by joining together

(a) *Noun and Adjective*

headstrong, homesick, seasick, world-wide, life-long, purse-proud, high-brow, careless

(b) *Noun and Past Participle*

heart-broken, tongue-tied, ice-bound, hand-made, fly-blown

(c) *Noun and Present Participle*

man-eating, heart-rending, self-sacrificing, time-serving, money-making

(d) *Adverb and Participle*

outspoken, long suffering, down-hearted, down-trodden, well bred, ill famed

5 Compound Verbs are formed by joining .

(a) *Noun and Verb*

earmark, typewrite, waylay

(b) *Adjective and Verb*

whitewash, dry-clean, safeguard

(c) *Adverb and Verb*

ill use, overdo, overhear, undersell, underbid, over-

take, overturn, upset, undergo, understand, outdo, inlay

EXERCISE 166

Form as many *compound words* as you can, by adding another word to each of the following key, pocket, break, shoe, snake, brick, pick, rat, screw, pen, ink, driver, maker, turn, watch, start, let, spring, away, under, over, in, out, up, down, noble, half, quarter, whole, double, single, stroke, humming, running, boarding, lock, port, ball, sports, foot, washer, after, public, thick, thin, narrow, red, heart, tiger, self, land, water, bid, do, value, estimate, snow, write, book, paper, ridden, broken, stricken, razor, post, gate, road, way, engine, car, plane, steam, electric, fountain, wire, broad, high, low, chicken, cock, lion, man

EXERCISE 167

Divide each of the following words *into its component parts* and say what part of speech each part is outlet, overdose, hard-hearted, sunstroke, shoemaker, pastime, bloodshed, backbite, gainsay, underground, overcharge, afternoon, hump-back, fire-proof, top-heavy, heaven-born, wide-spread, newspaper, onlooker, race-horse, ear-ring, man-eater, turncoat, backslider, passport, ink-pot, fly-wheel, wind-screen, ear-mark, goal-post, after-thought, web footed, chicken-hearted, double-faced, whole-hearted, care-worn

PRIMARY DERIVATIVES

6 Primary Derivatives are of the older stock of words in the language They are usually formed by making some change in the body of the existing word (float—fleet, sing—song, etc.)

(a) *Nouns from Verbs :*

bit	from	bite	gap	from	gape
bier	„	bear	dole	„	deal
drove	„	drive	bond	„	bind
ditch	„	dig	girth	„	gird
scrap	„	scrape	grief	„	grieve
deed	„	do	stake	„	stick
			proof	„	prove

(b) *Nouns from Adjectives*

heat from hot		dolt from dull
pride „ proud		

(c) *Adjectives from Nouns and Verbs*

wise from wit		mulch from milk
blank „ blink		

(d) *Verbs from Nouns*

bleed from blood		tell from tale
feed „ food		have „ half
gild „ gold		thieve „ thief

(e) *Verbs from Adjectives*

fill from full		heal from hale or whole
frisk „ fresh		

(f) *Transitive from Intransitive Verbs*

set from sit		fell from fall
lay „ lie		raise „ rise

SECONDARY DERIVATIVES

7 Words formed by the addition of **Prefixes** and **Suffixes** are usually known as **Secondary Derivatives**

8

ENGLISH PREFIXES

A- (meaning *off, up, from*) abroad, along, among, again, ashamed

A- (*on, in*) aboard, ashore, astir, away

Be- (*by*) before, behind, becalm, befriend, befit, befool, beguile, between, (*intensive*), besmear, bedaub, besprinkle, bestir, bedeck, betake, bestow

By- (*on the side*) bystander, bypath, byword.

For- (with an intensive or negative meaning) for-bear, forgive, forswear, forbid

Fore- (*before*) forecast, foretell, foresee, forehead, forestall, foreground

Gain- (*against*) gainsay

In- into, insight, income, inland, inlet

Mis- (*wrongly*) mistake, mislay, misjudge, mislead, misdeed

N- (negative) never, nor, neither

On- onset, onslaught

Out- outlook, outcast, outcome, outbreak, outpost, outcry, outhouse, outlet, out-turn, outshine, outweigh, outhive

Over-: overflow, overhear, overcoat, overdue, over-charge, overlook, over-eat

To- to-day, to-night, to-morrow, together

Un- (*not*) untruth, unripe, unreal, unwise, untold, untrustworthy, undo, untie, unlock

Under- undergo, understand, underneath, underdone, underbid

Up- upright, uphold, upward, upon, upset

Well- (*in good state*) welcome, welfare, well-being

With- (*against, back*) withdraw, withstand, withhold

Note — *Un* (in the *negative* sense) and *mis* (in the sense of *bad* or *wrongly*) are the only English Prefixes that are still freely applied to form new words

9

LATIN PREFIXES

a-, ab-, abs- (*from*) avert, abuse, abstain.

ad- (to) admit, adjoin, adhere, adopt

The *d* of *ad* is often assimilated with first consonant of the word to which it is prefixed and appears as *ac-*,

af-, *ag-*, etc account, affect, aggravate, allege, ammunition, approve, assent, attempt, arrogant, annul

ambi-, *amb-*, *am-* (*around*) ambidextrous, ambition, amputate

ante-, *anti-*, *an-* (*before*) antedate, anticipate, ancestor, antecedent, antechamber

bene- (*well*) benevolent, benefit, benediction

bi-, *bis-*, *bin-* (*twice*) bicycle, biped, bisect, biennial, biscuit, binary

circum-, *circu-* (*around*) circumnavigate, circumference, circumspect, circumstance, circuit

con- (*with*) and by assimilation, in the forms *col-*, *com-*, *cor-*, *co-* condense, collect, cognate, compact, correspond, council, cohere, co-exist

contra(o)-, *counter-* (*against*) . contradict, controvert, counteract, countersign

de-, *di-* (*down, away*) dethrone, detach, decamp, deter, demerit

dis-, *di-*, *dif-* (*asunder, not*) dishonour, disgrace, displease, differ, divorce, dislocate, diminish

dis- (*reversal*) disclose, disarm, disappear, discontinue

ex-, *ef-*, *e-* (*out*) expel, effect, enormous, examine, educate, ex-President

extra- (*beyond*) extraordinary, extravagant

in- and by assimilation, *il-*, *im-*, *ir-*, *en-*, *em-*, (*in*) invade, illusion, immerse, irruption, entitle, embrace

in- (*not*) ineligible, illegal, immense, irrational, ignominy

inter- (*between*) intercourse, intervene

intra- (*within*) intramural, intrinsic

intro- (*into*) introduce, introspection

male- (*evil*) malefactor, malignant, malcontent

ne-, non- (*not*) nefarious, negligent, nonsense
 ob-, oc-, of- (*in front of*) obvious, occasion, offend,
 omit

omni- (*all*) omniscient, omnipresent, omniverous
 pen- (*almost*) peninsula, penultimate
 per-, pel-, par- (*through*) perfect, pellucid, pardon
 post- (*after*) postscript, postpone, post-date
 pre- (*before*) premonition, precaution
 preter- (*beyond*) preternatural
 pro-, prod- (*for*) promise, produce, prodigal
 quadru- (*fourfold*) quadruped, quadrangle
 re- (*again*) retrospect, retrograde
 se- (*apart*) secede, seclude, secret
 semi- (*half*) semi-circle, semi-colon
 sine- (*without*) sinecure
 sub- (*under*) also in the forms suc-, suf-, sug-, sup-,
 sur-, sus- (*under*) subject, succeed, suffer, support,
 surreptitious, suspend, suggest
 super-, sur- (*over*) superficial, superstructure, super-
 intend, surpass, survive
 trans-, tra-, tres- (*across*) transgress, traverse,
 trespass
 tri-, tre- (*three*) trilateral, triangle, treble
 uni- (*one*) uniform, unanimous
 vice- (*instead of*) viceroy, vice-chairman, viscount

10.

GREEK PREFIXES

a-, an- (*without*) apathy, anarchy
 anti- (*against*) antidote, antitoxin, antagonist
 apo-, aph- (*from*) apostate, apology, apostrophe
 arch- (*chief*) archbishop, arch-enemy, architect
 auto- (*self*) automobile, automaton, autograph
 cata- (*down*), cataract, catastrophe

- di- (*in two*) dilemma, diphthong
 dia- (*through*) diameter, diagonal, dialogue.
 dys- (*ill*) dyspeptic, dysentery
 ec-, ex- (*out of*) exodus, eccentric
 en- (*in*) enthusiasm, emphasis, energy
 epi-, eph-, ep- (*upon*) epitaph, epigram, ephemeral,
 epistle
 eu-, ev- (*well, good*) euphony, evangelist
 hemi- (*half*) hemisphere
 hetero- (*different*) heterodox, heterogeneous.
 hex- (*six*) hexagon, hexameter
 hiero- (*sacred*) hierarchy, hieroglyph
 homo- (*like*) homogeneous, homonym
 hyper- (*beyond*) hyperbole, hypercritical
 hypo- (*under*) hypothesis, hyphen, hypodermic
 meta-, meth-, met- (*after, change*) metaphor,
 method, metonymy
 miso- (*hate*) misanthrope, misogynist
 mono- (*alone*) monopoly, monarch, monoplane
 ortho- (*right*) orthodox, orthography
 pan- (*all*) pantheist, panoply, panorama, panto-
 mime
 para- (*beside*) parasite, parody
 pente- (*five*) pentameter, pentagon, pentateuch
 peri- (*round*) perimeter, period
 phil- (*love*) philanthropist, philosophy
 poly- (*many*) polygon, polygamy, polysyllable
 proto- (*first*) prototype, protoplasm
 pseudo- (*false*) pseudonym, pseudo-gothic
 syn-, syl-, sym- (*with*) synonym, syllable, sympathy,
 syntax
 tele- (*far*) telegraph, telephone, telepathy.

11. ENGLISH SUFFIXES

(a) Nouns

(i) Denoting *Agent* or *Doer*

-el, -le shovel, cripple, bundle

-er this is the commonest agent ending, it appears also in the forms, -ar, -or, -ier, -yer, -ter, -ster speaker, runner, har, sailor, collier, lawyer, daughter, spinster

-monger (*mingler*) fishmonger, ironmonger.-wright (*worker*) wheelwright, playwright.(ii) Denoting *State* or *Condition*

-dom freedom, martyrdom, wisdom

-hood, -head manhood, neighbourhood, godhead

-ness darkness, goodness, fickleness

-ship, -scape (*shape*) lordship, hardship, friendship, landscape

-th, -t width, health, gift

(iii) *Diminutives*

-el, -le cockerel, mongrel, satchel, paddle

-ing, -ling darling (dear), duckling, seedling, farthing (fourth), hireling

-kin, -en lambkin, napkin, kitten, chicken

-ock hillock, bullock

(b) Adjectives

-ed wretched, ragged, moneyed

-en wooden, earthen, heathen, woollen

-ful hopeful, fearful, awful

-ish, -sh foolish, slavish, peevish, uppish

-less (*without*) fearless, senseless, coatless-ly (*like*) manly, kindly, ghostly

-some meddlesome, tiresome, wholesome

-ward homeward, wayward, westward

-y greedy, sorry, weary, sticky.

(c) Verbs

-el, -le (*frequentative* and *diminutive*) dazzle, fizzle, gamble, prattle, waddle

-en (*forming transitive verbs*) lengthen, frighten, sweeten, hearten, enliven

-er (*intensive* and *frequentative*) patter, bluster, chatter, flutter, glimmer

By Vowel, or Consonant, change from Nouns bathe (bath), clothe (cloth), graze (grass), glaze (glass), prize, house (pronounced *houze*), use, calve

GREEK AND LATIN SUFFIXES

12 These are classed together, because most of the Greek suffixes have come to us through Latin

(a) Nouns

(1) Denoting *Persons*

-ain, -an, -en, -on chieftain, pagan, warden, sexton, Caledonian

-ar, -er, -eer, -or, -ary. vicar, falconer, engineer, counsellor, secretary

Note —It will be noticed that some of these suffixes are the same as the English ones, in such instances we must look for the derivation of the word, but generally speaking, nouns ending in -er, denoting the *doer* or *agent*, are of English origin

-ate, -ee, -ey curate, advocate, legate, examinee, trustee, payee, attorney

-ess (*fem*) lioness, poetess

-ist, -ast, -ite (*Greek*) dentist, novelist, enthusiast, Jacobite, Jesuit

-or, -our, -eur doctor, author, saviour, amateur.

-trix (*fem*) executrix, testatrix

(b) Abstract Nouns

- age bondage, brokerage, leakage, average
- ance, -ence abundance, brilliance, innocence
- ate episcopate, electorate
- cy, -sy fancy, phantasy, lunacy
- ice, -ise, -ess avarice, exercise, prowess
- ion, -on, -om opinion, lesson, oration, ransom
- ism, -asm (*Greek*) patriotism, socialism, sarcasm.
- ment· enchantment, punishment
- mony alimony, matrimony, parsimony.
- tude fortitude, latitude
- ty· cruelty, piety, admiralty
- ure· censure, verdure, furniture
- y. misery, envy, charity

(c) Nouns denoting Place of Action ·

- ary, -ery, -ory, -ry. dispensary, nunnery, dormitory, vestry, pantry
- ter, -tre, -cre. cloister, theatre, sepulchre

(d) Diminutives ·

- cule, -ule, -cle, -sel, -il, etc · animalcule, globule, particle, parcel, damsel, codicil
- et, -ot, -let owlet, tartlet, faggot, parrot

(e) Other Latin Noun Suffixes

- al, -el· canal, channel, chattel, jewel
- ade cascade, blockade, barricade
- on apron, bacon, glutton, simpleton
- oon balloon, harpoon
- or, -our, -eur liquor, honour, grandeur
- ule, -le, -el, -il vestibule, ridicule, stable, table, obstacle, peril
- y steady, remedy, augury.

(f) Adjective Suffixes ·

- al legal, regal, general
- ane, -an humane, human, Elizabethan
- ant, -ent petulant, obedient, innocent
- ar familiar, regular
- ary, -arious. contrary, necessary, gregarious, nefarious
- ate, -ete, -ite, -ute temperate, complete, infinite, absolute
- ble, -bile honourable, eatable, mobile, edible.
- esque grotesque, picturesque
- ic, -ique public, domestic, antique
- id humid, pallid
- ile, -eel, -le fragile, gentile, genteel, gentle.
- ine feminine, feline, alpine, Latin
- ive active, attentive
- lent somnolent, indolent
- ory migratory, illusory
- ose, -ous bellicose, verbose, glorious, dangerous

Note —Many of the above suffixes are also used to form nouns e g *animal, incendiary, motive, fanatic*

(g) Verbs

- ate, -ite, -se. venerate, assassinate, isolate, incense.
- esce effervesce, coalesce, acquiesce
- fy edify, mollify, fortify
- ise, -ize. equalise, civilise, Christianize.
- ish. finish, banish, flourish

CHAPTER XXVI

PROSODY OR THE SCIENCE OF VERSE

1. The word *prosody* sounds as if it had something to do with prose, but if we divide the word into its two constituent parts, we see better what it really means. The word *prosody* is made up of two Greek words *pros* (concerning) and *ody* (odes, songs or poetry)

2 **Prose and Verse** —Whenever we speak or write, it must be either in *prose* or in *verse*, nearly always it is prose that we use

Let us now see what is the essential difference between the two

If we look at any page of a printed book, we can tell at a glance whether it is in prose or in verse. This is because verse is printed in lines of regular length, as a rule not extending right across the page, whereas prose goes right across the page and runs on from line to line

Why is this? It is because verse has metre, that is to say, *regular length or measure*, while prose has no metre. The essential difference between prose and verse is this. Verse has metre, prose has no metre, or, in other words, verse is *metrical* language, prose is *non-metrical* language

3 **Poetry and Verse.**—The difference between poetry and verse is simply one of quality. Everything written in metre, including all kinds of poetry, is verse, but,

unless verse is of good quality, we do not consider it worth calling poetry Poetry is verse of high quality

4. **Metre** is the regular measure of lines in verse These measures are of different kinds and the length of lines of verse is determined by the metre

5 **Foot**—A combination of accented or unaccented syllables is called in verse a **Foot**

A *foot* consists of two or, at most, three syllables

1 2 1 2 1 2 1 2
The way | was long | the wind | was cold

This is a line of four feet, each foot consisting of two syllables, the first syllable being unaccented and the second accented (The accented syllables are printed in bold type)

1 2 1 2 3 1 2 3 1 2 3
O young | Lochinvar | is come out | of the west

This line is of four feet , the first foot consists of two syllables and each of the others of three syllables, the accent in all of the feet being on the last syllable

6 **Iambic Verse**—The poetic foot most commonly used in English verse is the iambus (pronounced i-am-bus) The iambus consists of two syllables, the first being unaccented and the second accented The following line may help us to remember it

Iam | bics march | from short | to long.

Note—By *long* is meant an accented syllable , a *short* is an unaccented one

Here is an example of **Iambic Tetrameter**, that is to say, a line of four iambic feet

The scenes | are des | ert now | and bare
Where flour | ished once | a for | est fair

This is written in rhyming couplets, i e lines rhyming with one another in pairs

7 Iambic Pentameter :

Great wits | are sure | to mad | ness near | allied
And thin | parti | tions do | their bounds | divide.

This consists of lines of five iambic feet Sometimes written like the above in rhyming couplets

8 Blank Verse—Sometimes the *iambic pentameter* is written without any rhyme, when written without rhyme it is called **Blank Verse** Blank verse is in very common use in English poetry Most of Shakespeare is in blank verse and, among other famous poems, Milton's *Paradise Lost* Here is an example of *Blank Verse* from Shakespeare's *Merchant of Venice*

The qual | ity | of mer | cy is | not strained
It drop | peth as | the gen | tle rain | from heaven
Upon | the earth | beneath , | it is | twice blest
It bles | seth him | that gives | and him | that takes

We have to bear in mind that iambic verse, and in fact any other kind of verse, is not written with mechanical regularity, the poet often makes slight variations in the metre so that the verse may not become too monotonous Thus, in the 3rd of the above lines we find that the 4th foot consists of two unaccented syllables—*it is*, while the 5th foot consists of two accented syllables—*twice blest* Such irregularities are very common in most long poems

9 Heroic Verse.—This term is sometimes applied to the Iambic Pentameter, whether written in rhyming couplets or as blank verse, thus, Milton, in the Introduction to *Paradise Lost*, which is in blank verse, says “The measure (metre) is English *heroic verse* without

rhyme " The reason why this metre is called *heroic* is that it has frequently been used for long poems about the deeds of famous heroes. Such poems are often spoken of as *Epics*.

10 **Epic Poetry**—Examples of epic poetry are the *Ramayana* in Sanskrit, the *Shah Nama* in Persian, the *Iliad* in Greek, the *Æneid* in Latin, *Paradise Lost* in English.

11 Other forms of iambic verse are lines of two feet each, sometimes called *dimeter*.

For one | who sees
The great | sun freeze

Lines of three feet, *Trimeter*.

Is this | is this | your joy ?
O bird | then I | though a boy,
For a gold | en mo | ment share
Your feath | ery life | in air

Notice that the 3rd foot of the 2nd line, the 1st foot of the 3rd line, and the 2nd foot of the 4th line have each three syllables. Such variations are not uncommon.

Trimeter and Dimeter combined

The day | begins | to droop
Its course | is done
But noth | ing tells | the place
Of the set | ting sun

12 **Trochaic Metre**—This is another metre frequently used, though not in such frequent use as the iambic metre. It consists of *feet of two syllables each with the accent on the 1st syllable*

gentle | fasting

Such a foot is called a **trochee** (pronounced tro-key)

The following line may help you to remember it

Tro-chee | trips from | long to | short

The commonest form of trochaic verse is of the following type, consisting of three complete trochaic feet and one incomplete foot to each line

¹ ² ¹ ² ¹ ² ¹
Tiger | tiger | burning | bright

¹ ² ¹ ² ¹ ² ¹
In the | forests | of the | night (*Blake*)

Here is another example of trochaic verse, consisting of two lines of two trochaic feet each, followed by a line of three and a half trochaic feet

Rich the | treasure

Sweet the | pleasure

Sweet is | pleasure | after | pain (*Dryden*)

We often find a four-footed trochaic line used along with a three-, or rather a three-and-a-half-, footed trochaic line, as in the following well-known lines

Tell me | not in | mournful | numbers

Life is | but an | empty | dream ,

For the | soul is | dead that | slumbers,

And things | are not | what they | seem

13 **Anapæstic Metre**—The anapæst (pronounced *anna-peest*) is a metrical foot consisting of two short syllables followed by a long one

an-o-dyne *in a boat*

Here is an extract from a poem written chiefly in the anapæstic metre, but with also a certain number of iambic feet

O young | Lochinvar | is come out | of the west

Through all | the wide bor | der his steed | is the best

The first foot in each line is an iambus

Here is a line by means of which we may remember the anapæst

With a leap | and a bound | the swift an | apæsts throng

14 The Dactyl (pronounced dak-till) consists of one accented syllable followed by two unaccented syllables

hap-pi-ly col-o-ny

Very little English poetry is written in the dactylic metre Here is a line from *The Courtship of Miles Standish* by Longfellow

In the old | colony | days in | Plymouth the |
land of the | pilgrim

We notice that there are two trochees in the line, feet 3 and 6

A line of six feet is called a hexameter

15 Rhyme is the pleasant sound caused by the like ending of words It consists in the *identity* of sound between two or more syllables, with a *difference* between the consonant sounds coming before the vowels of the rhyming syllables Thus *meat* and *seat* rhyme, but *meat* and *meet* do not, they are simply identical sounds

Single Rhymes are made by single syllables *man—ran*, *heat—beat* Or they may be between single syllables forming part of a longer word *greet—decent*, *heart—depart*

Double Rhymes are of two syllables *greeting—meeting*, *leopard—shepherd*, *is it—visit*

Triple Rhymes are of three syllables *readily—steadily*, *tenderer—slenderer*

Eye Rhymes This term is applied to words which, to the eye, appear to rhyme, but to the ear do not

love—move, *blood—stood*, *save—have* These are sometimes used, but the effect is not good

16 Rhythm (from a Greek word meaning *measured flow* or *motion*)—This is the regular flow of verse produced by the regular recurrence of accented syllables and pauses Rhythm is a characteristic of all metre and verse

17 Different Forms of Poetry .

Epic—we have already spoken of this form of narrative poetry An epic is usually a very long poem

Ode—a short poem, often in the form of an address to some person or object, it is usually exalted in tone, and in irregular rhyming metre, varying in length from 50 to 200 lines Well-known examples are *The Bard* by Gray, *Intimations of Immortality* by Wordsworth, *The Death of the Duke of Wellington* by Tennyson, *Ode to the West Wind* by Shelley

Lyric Poetry—short poems (including odes) of irregular metre originally intended to be sung to the accompaniment of a musical instrument, for example the lyre, hence the name A very large number of short poems come under this head

Ballad—a form of narrative poetry, simpler in style, and much shorter than the epic

The Sonnet—a short poem of fourteen lines divided into two parts of eight and six lines respectively, the lines rhyming alternately or in pairs The metre is usually the *iambic pentameter* Sonnets by Shakespeare, Milton, Wordsworth and other poets are well known A sonnet by Milton is given on p 176

Scan—To *scan* a line of poetry is to divide it up into its metrical feet When scanning we should name the metre (*iambic—trochaic*, etc), mark the accented

syllables, mark off the feet, and say how many feet there are to the line (pentameter, hexameter, etc) Also we should say whether it is in *rhyme* or *blank verse* , and if in rhyme, how the rhyme occurs, in couplets, alternate lines, etc.

CHAPTER XXVII

APPRECIATION OF POETRY

What do we mean by the appreciation of a poem or any other piece of literature ?

The appreciation of a poem is the formation of some opinion or judgment of its qualities—its merits and its defects, and it is as well to bear in mind that this judgment is bound to be also a judgment on the critic himself. If he is a person of wide reading and a cultivated mind, his criticism will probably be a sound and wise one, if, on the other hand, he is an ignorant person of meagre reading and attainments, his criticism is likely to be shallow and superficial—a reflection, in fact, of himself. We, therefore, conclude that, in order to pass any judgment worthy of the name on a poem or other work of literature, we must bring to bear on it a trained and a cultivated mind.

To this the student may very justly reply “I am not a man of wide reading and ripe judgment, nor do I pretend to be such a person. I am only a student at the beginning of things, just entering the gateway of literature. What is the good of my attempting to give a criticism or opinion on the works of great writers ? It would be mere presumption on my part.”

All this is perfectly true. A young student cannot be expected to offer a criticism of any value on a poem or other piece of literature, and he should never pretend to do so. But, granting all this, there are yet points

in every poem which any student who reads carefully and intelligently may reasonably be expected to notice, and it is about such points that he may fairly be questioned. It is the object then of the succeeding paragraphs to draw the attention of the student to such points, and to give him some hints about the best way to deal with them.

Our first word is a word of caution. Bear in mind that there are no rigid cast-iron rules of criticism. Half a dozen critics may all offer an opinion on a piece of literature, and, if they are competent critics, their criticisms will certainly present wide differences of opinion. They will probably all agree about some points, but they will just as certainly differ about many other points, and yet they may all be good critics. Why then do they differ? It is because the appreciation of literature is largely a matter of personal taste and feeling. No two men have the same mind, or the same feeling for beauty. What attracts one may repel another, what moves one person deeply may leave another cold. In a word, different men have different minds, and therefore different opinions.

Because of this we cannot pretend to tell a student what he ought to say about any poem or piece of literature, all we can do is to indicate certain points which he may be fairly expected to notice. Here are some of them.

1 Subject—What is the piece of poetry about? As a rule a poet gives a title to his poem and this tells us, more or less, what it is about. In an examination, however, the student is usually given a poem, or part of a poem, without a title, and his first business is to say what it is about, in other words, to give it a title.

This is an important matter, because by his choice of a title for the poem he can show pretty clearly whether he understands the piece or not. The only way to find out what it is about is to read the piece through carefully, if necessary two or three times. And this brings us to our second point.

2 Substance.—The next thing to do is to give in detail the substance or meaning of the poem. We have, in fact, to give a paraphrase or a *précis* of it. We must use our own judgment about the length of this and the detail in which it is given. It should, however, be sufficiently complete to give anyone who has not read the poem a fair idea of what it is about. This will take some time, and in order to do it properly, we must read the poem through very carefully once or twice before we begin to write down our summary of it.

3 Easy or Difficult.—Here the student may offer an opinion of his own. Did he find the poem easy or difficult to understand? If he found it easy, he may say why, e.g. the language is simple, there are no difficult or unusual words, the construction of the sentences is straightforward, the ideas are plainly expressed, the thoughts and arguments not difficult to follow, the imagery and figures of speech are clear and illuminating. If, on the contrary, he finds it difficult he should say in what the difficulty consists, e.g. obsolete and old-fashioned words, out-of-date expressions, long and involved sentences, unfamiliar allusions, figures of speech that are difficult to understand, thought and ideas that are strange and hard to grasp, and so on. The student should remember all the while that such criticisms are of no value unless illustrated by actual words and examples taken from the poem.

4 **Language.**—The student may now give some detailed description of the language employed in the poem Is it simple, clear, ornate, obscure, concise, wordy, etc ? Are the words used short or long, ordinary or out of the way ? Are any obsolete words or expressions used ? Are any words used in an unusual sense ? If so quote examples

5 **Figures of Speech, etc**—We may now give examples of any *similes*, *metaphors* or other figures of speech We may also discuss them, pointing out in what their force or beauty consists, and how they help to illuminate or illustrate the ideas the poet is setting forth Do they appeal to the imagination of the reader, to his sympathy, to his emotions, to his learning, to his experience, etc ?

6 **Striking Phrases or Lines**—Quote any lines or phrases that have struck you as remarkable, and say in what way they have impressed you

7 **Merits or Defects**—Point out any special merits or defects that the poem appears to have The student is warned to be cautious here, because his criticisms are not likely to have much value and he runs the danger of making himself ridiculous He may, if he likes, omit this heading altogether unless he feels that he has something he really wishes to say

8 **How does the writer get his effects ?**—This is another difficult question, which the student, if he likes, may omit It really means what methods does the writer use ? e.g. striking similes, metaphors, illustrations, pictorial effects, description, contrast, emotional appeal, appeals to the imagination and fancy, allusions to history, poetry, etc We shall endeavour later on to illustrate this from the poems we discuss

9 **Metre and Rhyme.**—We may state the nature of the metre employed, iambic, trochaic, etc., describe it in detail, and give some account of the rhyme. Some lines may also be “*scanned*,” that is to say divided into metrical feet, with the accents marked. Material for all this will be found in the chapter on Prosody (Chap XXVI)

10 **Sound Effects** —We may also notice briefly how the sound of the words employed is used to express and emphasize the sense. This we can better understand from some of the examples given below

Note —The student must understand that these headings and remarks are merely suggestive, he must not attempt to deal with every piece of poetry in the same way, each will require a different treatment, the above are merely some of the points that may be noticed

APPRECIATIONS

I

Now fades the last long streak of snow,
Now burgeons every maze of quick
About the flowering squares, and thick
By ashen roots the violets blow

Now rings the woodland loud and long,
The distance takes a lovelier hue,
And drown'd in yonder living blue
The lark becomes a sightless song

Now dance the lights on lawn and lea,
The flocks are whiter down the vale,
And milkier every milky sail
On winding stream or distant sea,

Where now the seamew pipes or dives,
In yonder greening gleam, and fly
The happy birds, that change their sky
To build and brood, that live their lives

From land to land and in my breast
Spring wakens too, and my regret
Becomes an April violet,
And buds and blossoms like the rest

ALFRED LORD TENNYSON

1. Title —As we read the poem through we notice that each of the first three stanzas begins with the word “*Now*” Evidently the poet is speaking of some time, or period of time What is it? Clearly he is describing the season of Spring We may therefore call our poem *Spring-time*

2. Substance —We shall not attempt to give a detailed paraphrase—the student may do this for himself—what we shall do under this heading is to draw attention to some of the main points that call for notice The poet describes one by one the incidents of the coming of Spring—the last of the snow, which no longer covers the ground but lies only here and there in streaks, melts away, the hedges round the flower beds burst into bud, the violets bloom at the foot of the ash tree The woods resound with the songs of the birds, the sky becomes more beautiful, the lark sings high in the heavens, so high that though we hear his voice we can no longer see him The sunshine shines on the fields, the valley is white with sheep, the sails of ships on the river and sea shine white in the

bright sunshine The sea birds fly about and dive into the sea, the migratory birds come across the seas to make their nests and rear their young As I watch all this, spring seems to waken in my breast and turns my grief into the sweetness and beauty of a flower

3 Easy or Difficult—On the whole this is an easy piece of poetry It contains, it is true, one or two difficult words, but is for the most part a plain straightforward description of spring, written in simple words with no complicated sentences, and only one or two out-of-the-way expressions

4 Words.—*Burgeon* (to bud), *blow* (bloom), *maze of quack* (winding hedges), *sightless* (invisible), *sea-mew* (kind of sea bird), *greening gleam* (sea a greenish colour shining in the sunlight) These are the only difficult expressions

5 *Drowned in yonder living blue*—this is a metaphor which beautifully describes the disappearance of the lark in the blue of the sky, as a diver disappears beneath the surface of the blue sea

The lark becomes a sightless song We may take this as an example of *metonymy* (the name of something connected with a thing used for the thing itself), the lark becomes an invisible singer, we think no more of him but only of his song

In yonder greening gleam (again *metonymy*)—the gleam of the water used for the sea itself

The birds that *change their sky*—change their place of abode An example of *synecdoche* (the part used for the whole—sky for country)

6. Striking Passages—Perhaps the most striking passage is the beautiful description of the invisible lark,

lost to sight high up in the blue sky, though we still hear his sweet song

*And drown'd in yonder living blue
The lark becomes a sightless song*

Now dance the lights on lawn and lea gives us a vivid idea of the light of the sun breaking through the moving cloudlets and appearing to dance for joy in the fields

7. **Merits or Defects** —We shall not presume to speak of defects in the poetry of so great a poet as Tennyson, but we may venture to point out some of the merits of this beautiful description of spring

The description is evidently the work of a close observer and a lover of nature. He has an eye for every detail: the tiny birds on the hedgerows, the violets growing at the roots of the trees, the songs of the birds in the woods, the invisible lark singing high in the blue sky, the sunlight dancing on the meadows, the flocks of sheep in the fields, the white sails of the ships at sea, the migratory birds returning to England to build their nests. And at the end of this beautiful series of nature notes comes the personal touch, how all this beauty of reawakening nature affects him, how it comforts him and turns his grief into a thing of beauty, a fragrant violet of the spring.

Notice the picturesque conciseness of some of the descriptions—*a sightless song*—what could bring before us more vividly and strikingly the sound of the lark's song, clearly heard though the bird itself is so high up in the air as to be invisible?

The greening gleam is a striking way of saying the green coloured sea water shining brightly in the sun.

8. **How does the writer get his effects?**—To begin with,

we may notice how the poet, instead of saying "in the spring time" or anything like that, simply uses the word *now* at the beginning of each of the first three stanzas. This seems to take us at a single stride into the spring itself, we are there with the poet, by his side, looking through his eyes at all the beautiful scenes of a sun-lit spring day.

And how he brings it all home to us, by a succession of pictures, each drawn by a consummate artist of words, one perfect little picture after another, till the whole is an impression of beauty, hope, happiness, the whole world breaking forth from the chill grip of winter and awakening to a new life. And then the personal touch, the poet's heart chilled by grief, comforted by the coming of spring and awaking to hope and a fresh chapter of life.

9 Metre and Rhyme—The piece consists of five stanzas or metrical paragraphs.

The metre is iambic and consists of lines of eight syllables each (octosyllabic iambs), written in stanzas of four lines, the first line rhyming with the fourth and the second with the third, thus *a b b a* (*a snow* rhymes with *a blow*, *b quick* with *b thick*). Here are two lines scanned

Now fades | the last | long streak | of snow

Now bur | geons ev | ery maze | of quick

10 We notice that the poet makes frequent use of *alliteration* (the repetition of the same letter)

Now rings the woodland, loud and long

Now dance the lights on lawn and lea

Buld and brood, live their lives,

Buds and blossoms

II

As we rush, as we rush in the Train,
The trees and the houses go wheeling back,
But the starry heavens above the plain
Come flying on our track

All the beautiful stars of the sky,
The silver doves of the forest of Night
Over the dull earth swarm and fly,
Companions of our flight

We will rush ever on without fear ,
Let the goal be far, the flight be fleet !
For we carry the Heavens with us, dear,
While the Earth slips from our feet !

JAMES THOMSON

1 Title —What are we to call this ? The first line tells us that it is about some people travelling by train, and the third line tells us that they are travelling at night* So we might call it *In the Train at Night*

2. Substance —The poem describes the journey of two people by train at night The last line but one tells us that the writer is travelling with someone who is dear to him He tells us how the trees and houses appear to go rushing backwards past them, but all the while the stars shine brightly overhead and seem to move along with them as companions of their journey This gives the two travellers comfort and courage, and they feel that, whatever happens on earth, heaven is ever watching over them and protecting them

3 and 4 This is a very simple little poem. There is

not a single difficult or out-of-the-way word in it. The words are nearly all monosyllables, and the sentences are very easy and straightforward.

5 The only figure of speech is the metaphor by which the stars are spoken of as "the *silver doves*" and night as a *forest*. This gives life and movement to the stars which are by this metaphor made to appear as doves flying in flocks above the earth.

6 The most striking line is perhaps the one we have just referred to

The silver doves of the forest of Night

7. This is, as we have said, a simple little poem, but, at the same time, it is a good example of what the poet's art and imagination can do. He takes a very ordinary incident, a journey by train at night, an incident so commonplace that we should never have thought of it as a fit subject for a poem. But look what he does with it. He sees the train rushing away with him, away from the trees and houses, leaving them and all the rest of "the dull earth" behind, then he looks up at the stars, there they are above, bright and steadfast, accompanying him and his companion in their flight across the dull earth, and giving them the assurance of the companionship and protection of heaven however far and however fast they may journey. The poet by the exercise of his imagination gives us a beautiful idea, which has probably never occurred to us before, but which we shall never forget.

Metre, etc—The poem consists of three stanzas of four lines each. Let us scan the first two lines

As we rush | as we rush | in the train

This line consists of three anapæsts (two shorts and a long)

The trées | and the hóu | sēs go wíel | ینگ báck.

The second line consists of an iambus, two anapæsts and another iambus

The rhymes are alternate *a b a b* (*train, plain, back, track*)

III

When like the early rose,

Eileen Aroon !

Beauty in childhood blows,

Eileen Aroon !

When like a diadem,

Buds blush around the stem,

Which is the fairest gem ?—

Eileen Aroon

Is it the laughing eye,

Eileen Aroon !

Is it the timid sigh,

Eileen Aroon !

Is it the tender tone,

Soft as the string'd harp's moan ?

O, it is truth alone,—

Eileen Aroon

When like the rising day,

Eileen Aroon !

Love sends his early ray,

Eileen Aroon !

What makes his dawning glow,

Changeless through joy or woe ?

Only the constant know —

Eileen Aroon

* * * * *

Youth must with time, decay,

Eileen Aroon !

Beauty must fade away,

Eileen Aroon

Castles are sacked in war,

Chieftains are scattered far,

Truth is a fixed star,—

Eileen Aroon

GERALD GRIFFIN

Title—This beautiful little poem is evidently a love song addressed to the lady whose name appears three times in each stanza. Let us then give it her name as a title and call it *Eileen Aroon*.

Substance.—This poem is evidently meant to be sung, the constant occurrence of the refrain *Eileen Aroon* is characteristic of a song, for in a song a refrain is often repeated again and again. The poet sets forth the charms and virtues of his loved one by means of a series of questions. He compares her beauty to that of a rose, he praises her bright eye, her tender voice and her truth, again he compares her beauty to the brightness of the sun, and then finally praises her above all for her fidelity, which nothing can shake.

Language—This poem is written in a very simple, clear style, there are no difficult words in it, and no one can fail to grasp its meaning.

Figures of Speech—We have a number of similes introduced by the words *like* and *as*—the early rose, a diadem, the harp, the rising day. The poet obtains

his effects by a number of beautiful comparisons, by means of these he impresses on our minds the beauty of the lady he is praising. In the last stanza he obtains his effect by a series of contrasts—fading youth and beauty, the ruin and death caused by war—all transitory things—are contrasted with the constancy and enduring quality of truth.

Perhaps the most striking line is “*Truth is a fixed star*”

Metre, etc—We have four stanzas of eight lines, each stanza consists of five lines of six syllables each and three of four syllables each (Eileen | Aroón). Let us scan two successive lines—the rest are all on the same model.

When like | the éar | ly róse
Eileen | Aroón

We have in the first line a trochee (long short) followed by two iambuses, then in the second line a trochee and an iambus.

The rhyme scheme is *a a (day, ray) b b b (glow, woe, know)*. We need not reckon *Aroon* as a rhyme, it is merely the repetition of the same word.

Notice the melodious sound, so often repeated, of the words *Eileen Aroon* with their long vowel sounds, and the musical effect of the threefold rhyme in the last three lines of each stanza.

IV

Our birth is but a sleep and a forgetting
The Soul that rises with us, our life's Star,
Hath had elsewhere its setting,
And cometh from afar
Not in entire forgetfulness,
And not in utter nakedness,

But trailing clouds of glory do we come
From God, who is our home
Heaven lies about us in our infancy !
Shades of the prison-house begin to close
Upon the growing Boy,
But he beholds the light, and whence it flows,
He sees it in his joy ,
The Youth, who daily further from the East
Must travel, still is Nature's priest,
And by the vision splendid
Is on his way attended ,
At length the Man perceives it die away,
And fade into the light of common day

WILLIAM WORDSWORTH

1. Title —This piece, taken from a long ode by the poet Wordsworth, is of a philosophical nature, as the first line suggests. It is about the innocent, heaven-born thoughts and ideas that are characteristic of childhood. We might take as a title the ninth line, "*Heaven lies about us in our infancy*." We could, of course, give it other titles, or take the one the poet himself uses.

2. Substance —This life is but one of a series of lives, we are re-born into this world, and though we forget our past existence, the soul of the child still has some memories of a former life, some recollections of a more glorious phase of existence, when it lived with God. These recollections remain with us during our childhood, but as we grow older, the cares and troubles of this life, which the poet compares to a prison, gradually obliterate those heavenly thoughts and recollections. Our love of nature and our vision of heaven grow dimmer and

dimmer, and at last disappear as we become involved in the ordinary routine of daily life

3 **Language, etc** —The language of this piece is not difficult, there are no unusual or difficult words in it, but as the poem is of a philosophical nature we need to read it carefully and more than once in order to grasp fully its meaning and to follow its argument

4 **Figures of Speech** —The poet speaks of the *soul* as *life's star* *Trailing clouds of glory* a metaphor by which the heavenly splendour of the clouds is compared to a flowing garment Life is spoken of as a *prison-house* A lover of natural beauty is spoken of as *Nature's priest*

5 There are a number of striking lines which are often quoted

“ Our birth is but a sleep and a forgetting ”

“ Trailing clouds of glory do we come ”

“ Heaven lies about us in our infancy ”

“ Shades of the prison-house begin to close

Upon the growing boy ”

“ And fade into the light of common day ”

6 **Merits** —The great merit of this piece is that it sets forth certain philosophical ideas in a very beautiful and striking poetical form The first line gives the key to the whole poem—the immortality of the soul In this extract the poet dwells on the thought that in childhood the recollection of a higher existence is strong, but gradually fades away as we grow older He compares our soul to a star that is again rising, after a former existence We still bear with us traces of the glorious past, we do not come into this world in utter nakedness, but with the remnant of our former glory In infancy we are nearer to God, but as we grow older

we enter a prison-house The young man still loves nature, and retains some of the glory of his former existence, but, in the light of common day, that glory gradually fades away, and he becomes an ordinary commonplace man

The poet first compares the soul to a star, then he pictures the child as coming into this world, not naked, but still wearing a glorious heavenly robe—this is a poetical way of saying that the soul brings into the world with it some recollections of a former state of existence *God, who is our home*, is a striking way of saying that God has created us and that the soul of man has something god-like in it Then again, how striking is the idea of the gloomy prison-house of daily life gradually closing us in ! The cares of life and the pursuit of riches darken the soul and destroy the heavenly vision Here we have philosophical ideas set forth in such beautiful poetry that we cannot forget them , an example of how a poet can put things more briefly and in a far more striking way than an ordinary prose writer He captures not only our reason but our imagination, our sense of harmony and beauty, and so makes an indelible impression on our memory

Metre, etc—The metre is somewhat irregular, but consists mainly of a combination of iambic lines of ten and six syllables

Our birth | is but | a sleep | and a | forget | ting
 The soul | that ris | es with | us our | life's star
 Hath had | elsewhere | its set | ting

Notice that at the end of some of the lines as in one and three above, there is an extra unaccented syllable—*ing*.

V

ON HIS BLINDNESS

When I consider how my light is spent,
 Ere half my days, in this dark world and wide,
 And that one talent, which is death to hide,
 Lodg'd with me useless, though my Soul more bent
 To serve therewith my Maker, and present
 My true account, lest he returning chide ,
 " Doth God exact day-labour, light-denied ? "
 I fondly ask but Patience, to prevent
 That murmur, soon replies, " God doth not need
 Either man's work or his own gifts, who best
 Bear his mild yoke, they serve him best, his state
 Is kingly Thousands at his bidding speed
 And post o'er land and ocean without rest
 They also serve who only stand and wait "

JOHN MILTON

Substance —This is a sonnet by the poet Milton on his blindness He says, when I consider how I spend my days in blindness, even when comparatively young, I ask how God can demand work from one so disabled But Patience, to check that murmur, says, " God does not need man's labour, He has countless servants, and they also can serve Him who only stand and patiently wait "

Language, etc —The language is not difficult Only two words require explanation *fondly* (foolishly), *prevent* (used in its old sense—*anticipate*) But the construction is not easy , we begin with one long sentence of seven and a half lines, " When I consider I fondly ask " Once we have got that clear, the rest is easy The

sense runs thus When I consider how my light is spent (I am blind) ere half my days (are over), in this dark wide world, (and when I consider) that the one talent (which I possess, i e my small measure of intellect) is useless (on account of my blindness), though I am more than ever eager to serve God, and render an account of my use of the one talent with which he has endowed me, lest he should come and rebuke me, I foolishly ask "Does God exact labour from a blind man?" But Patience, to anticipate that murmur, replies, etc

Figures, etc.—*Talent* (intellectual endowment), this is an allusion to a parable in the New Testament *Patience* is here personified *Bear his yoke* is a metaphor meaning *serve him* *Post*, move swiftly, hurry like the mail

The best known and most striking line is

"*They also serve who only stand and wait*"

Merits, etc —This sonnet nobly expresses the patience and resignation of the great poet under the terrible affliction of blindness God has thousands of servants, therefore he does not need my humble work Since I am blind, I may serve him best by bearing my affliction with patience The language is restrained, concise, dignified and well suited to the subject

Metre, etc —The poem is a sonnet, and like all sonnets is of fourteen lines The first eight lines (the octave) form the introduction, and the last six (the sextet) the conclusion. The metre is iambic pentameter lines of five feet or ten syllables each, with the accent on the second syllable of each foot

When Í | cōn síd | ər hów | mý lġht | ȳ spġnt

The rhyme scheme is *a b b a a b b a* in the octave, and *c d e c d e* in the sextet

Write *appreciations* on the following :

VI

Season of mists and mellow fruitfulness
Close bosom-friend of the maturing sun ,
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eaves run ,
To bend with apples the moss'd cottage-trees
And fill all fruit with ripeness to the core ,
To swell the gourd, and plump the hazel shells
With a sweet kernel , to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For Summer has o'er-brimmed their clammy cells
JOHN KEATS

VII

I'd a dream to-night
As I fell asleep,
O ! the touching sight
Makes me still to weep :
Of my little lad,
Gone to leave me sad,
Ay, the child I had,
But was not to keep

As in heaven high,
I my child did seek,
There in train came by
Children fair and meek,
Each in lily white,
With a lamp alight ,
Each was clear to sight,
But they did not speak

Then, a little sad,
Came my child in turn,
But the lamp he had,
O, it did not burn !

He to clear my doubt,
Said, half turned about,
" Your tears put it out ,
Mother, never mourn ,"

WILLIAM BARNES

VIII

Count each affliction, whether light or grave,
God's messenger sent down to thee , do thou
With courtesy receive him , rise and bow ,
And, ere his shadow pass thy threshold, crave
Permission first his heavenly feet to lave ,
Then lay before him all thou hast , allow
No cloud of passion to usurp thy brow,
Or mar thy hospitality , no wave
Of mortal tumult to obliterate
The soul's marmoreal calmness Grief should be,
Like joy, majestic, equable, sedate ,
Confirming, cleansing, raising, making free ,
Strong to consume small troubles , to commend
Great thoughts, grave thoughts, thoughts lasting to
the end

AUBREY DE VERE

IX

Calm on the bosom of thy God,
Fair spirit, rest thee now !
E'en while with ours thy footsteps trod,
His seal was on thy brow
Dust, to its narrow house beneath !
Soul, to its place on high !
They that have seen thy look in death
No more may fear to die

FELICIA HEMANS

X

Oft, in the stilly night,
Ere slumber's chain has bound me,
Fond memory brings the light
Of other days around me ,
The smiles, the tears
Of boyhood's years
The words of love then spoken ,
The eyes that shone
Now dimmed and gone,
The cheerful hearts now broken !
Thus, in the stilly night,
Ere slumber's chain has bound me,
Sad memory brings the light
Of other days around me

When I remember all
The friends, so link'd together,
I've seen around me fall
Like leaves in windy weather,
I feel like one
Who treads alone
Some banquet hall deserted,
Whose lights are fled,
Whose garlands dead,
And all but he departed !
Thus, in the stilly night,
Ere slumber's chain has bound me,
Sad memory brings the light
Of other days around me

THOMAS MOORE

PART II—CORRECT USAGE

CHAPTER I

I NOUNS

1 Plurals of Proper Nouns—We may note the following plurals

<i>Singular</i>	<i>Plural</i>
John	The two Johns were present
Mr Smith	Messrs Smith, or the Mr Smiths
Miss Smith	The Miss Smiths, or the Misses Smith
Mrs Smith	The Mrs Smiths
Master Smith	The Master Smiths

Note—The form, *Messrs Smith*, is limited to business language, the form, *the Mr Smiths*, being the one in general use. The form, *the Miss Smiths*, is the one in general use.

2 Plurals of Letters of the Alphabet, Figures, etc., are formed by adding 's

There are two *a's* and two *t's* in this word

You should write two *3's* and three *6's*

Two *+*'s and two *-*'s should be used

(Pronounced *two pluses* and *two minuses*)

Note—The apostrophe (') is simply a device to prevent confusion. If we were to write "There are two *as* in the word," we might easily mistake the word *a's* for *as*.

3 The Genitive or Possessive Case.—When several nouns are taken together, *the apostrophe is used with the last one only*

Mr Brown, the chemist's prescription
The chairman of the committee's report
Swan and Edgar's shop

The *genitive (possessive)* is often expressed with the help of the preposition *of*

The *King's* voice, or, The voice *of the King*
The sound *of a trumpet*
The branch *of the tree*

Such substitutes for case inflexions are usually called **Case Phrases**

Note—We can use *of* with almost any noun, but we cannot always use *'s*. Thus we may say *The wisdom of Solomon*, or *Solomon's wisdom*, but we do not usually say *the sea's waves* instead of *the waves of the sea*. If we take note as we read, we shall find that *'s* is used with names of *living things*, or *things personified* (that is, treated as if they were living persons *Henry's* victories, *Arthur's* seat, *Time's* heavy hand, *Death's* chilling touch), and that *of* is used with names of inanimate things (*The colour of the wall*, *The cost of the house*, *The flowers of the garden*). There are some exceptions to this rule, and we find such expressions as, *The sun's* rays, *The moon's* pale beam, *A summer's* day. This non-personal genitive is also often used with nouns indicating *time* and *space* *a day's* journey, *a spear's* length, *a hair's* breadth, *a week's* notice, *a month's* pay.

EXERCISE 168

Give the *genitive (possessive)* of James, conscience, Mr Smith the grocer, a lady's maid, the butcher's shop, foot, pence, claw, women, girls, Sophocles, sea, table, weak, hand, the President of the Union

II ADJECTIVES

1. The Order in which Adjectives are placed

Order—The order in which adjectives are placed is a matter of some importance

Normal Order—The usual place of the adjective, except when used predicatively, is before the noun

Good girls *Tough* meat

But the order is often varied for the sake of emphasis

The mines contain riches *untold* You will find
tales *good, bad* and *indifferent*, in the book

Adjectives used as Epithets only—Some adjectives are used as epithets only, that is, they cannot be used predicatively The following are examples

olden, outer, inner, former

In *olden* times An *outer* wall In *former* days

Some Adjectives follow their Nouns—The usual position of the adjective is before its noun

Good boys *Young* people

But the following adjectives usually follow their nouns

(bride) *elect*, (viceroy) *designate*, (malice) *prepense*

Emphatic Position of the Adjective—Sometimes the adjective is placed at the beginning of a sentence for the sake of greater emphasis

Concerted he is, but not depraved

Brave he may be, but he is not a good soldier

Position of Adjectives when two or more are used—
When two or more adjectives are used to qualify one

noun, the general principle of arrangement is that the adjective most closely connected in meaning with the noun comes next to it, and so on

Three pretty young girls
That tall dark man
A huge white stone building

But this rule is subject to many variations We may notice that

- (i) *Demonstrative adjectives* usually come first

The three wise men *Those* sweet red roses.

But we say

All the boys *Half a* minute

- (ii) *Possessive adjectives* precede other adjectives

My poor old dog *His* first attempt

- (iii) *Adjectives expressing number or quantity* come next after demonstratives and possessives

Her *three* oldest friends The *many* fine buildings
 But we say

Half an hour *Many a* man

- (iv) *Both* and *all*.—Unlike other adjectives expressing number, *both* and *all* precede the possessive adjective

Both my eyes *All* her books

The reason for this seems to be that *both* and *all* are emphatic words, and are naturally placed in the emphatic position at the beginning

- (v) The *possessive adjective* cannot stand alone unless used as an exclamation

My ! what a race !

In such expressions *my* is an abbreviation for an exclamatory phrase, *My word !*, or *Upon my word !*

EXERCISE 169

Comment on the *position of the adjectives* in the following

- 1 The wise old man 2 A broken winded, old brown horse
 3 A very smart, up-to-date suit 4 Spick and span it looked
 5 The first three years of my life 6 Half the time you are
 idling 7 I never knew such a girl 8 The same old, broken-
 down, ricketty chair 9 Water enough and to spare 10 Both
 the men were wounded in the war 11 All my money was
 lost 12 Both your eyes are bloodshot 13 What beautiful
 flowers ' 14 So good a man as he should never be in want
 15 Kind he no doubt is, but he is not a wise friend 16 All
 these flowers can be bought in the market 17 The fewer the
 better say I 18 Your two eyes are given to you in order that
 you may see 19 A fine old ruined castle 20 The few
 miserable, threadbare clothes he had were all ragged and torn

2 Use of the Article with Numerals — Words like *brace, pair, triplet, quartet, dozen, score, decade, hundred, thousand, million*, are used as collective nouns and are preceded by one of the articles *a hundred, a thousand, a brace, the pair*. The expression, *A hundred men*, may be taken to mean, *A hundred of men*, that is, *a collection of men numbering a hundred*. Such words are also used along with other numerals, both cardinal and ordinal *four brace, the second pair, the third dozen*, and so on.

We also use such words in the plural *dozens of pencils, hundreds of boys, three pairs of braces, two triplets, they sang two quartets, scores of presents, three decades, seven millions*.

Similar expressions are *a sixpence, a twelve month, a fortnight* (fourteen nights). We say *two and a half times*, also *one and a half miles*, or *a mile and a half*.

3 *Both* is a kind of plural, meaning *the two*. The word *both* is used in several ways, thus we may say .

- (1) *Both* girls did well
- (2) *Both the* girls did well.

(3) *Both of the girls* did well

(4) *Both* did well

(5) *Both* John and James won prizes

In (1) *both* is clearly an *adjective*, in (2) we may regard *both* as a *collective noun* in apposition to *girls*, in (3) we may again regard *both* as a *collective noun*, in (4) *both* is a *pronoun*, in (5) *both* is a *conjunction*

4 *Some* denotes an *indefinite number* (*some boys*), or an *indefinite quantity* (*he spilt some milk*)

Some is used roughly as the plural of the articles *a* and *the* *Singular*—*a man, the man* *Plural*—*some men*

Some is also used with a noun in the *singular* to convey the sense of *indefiniteness* *Some boy* has done it (*That is one boy or another*) It is also thus used with a numeral *He spent some twenty rupees* on it (*About twenty rupees*)

We also find *some* used *colloquially*, thus *It was some war* (*A very great war*) *I can help you some* (*To a certain extent*)

Some is also used as a *pronoun* *Some say this, some say that*

5 *Any* can be used with both *singular* and *plural nouns*

Any boy can carry it *Did you see any boys there?*

Any is more emphatic than *a*

Any is also used as a *pronoun* *Any of them* will do

EXERCISE 170

Insert suitable *adjectives of quantity* in the blank spaces

- 1 — man for himself 2 — milk will be quite —
3 — men and — boy can do the work 4 Bansi was

— and Gopal — 5 — boys asked me the same question 6 — a loaf is better than — bread 7 — were saved from that terrible wreck 8 — annas is a — of a rupee 9 I have read as far as the — chapter 10 — times he tried and — times he failed

EXERCISE 171

Insert *some* or *any* in appropriate places 1 — folks like to cry 2 I don't want — milk, thank you 3 Have you — friends ? 4 — book will do 5 I don't want — more of your impudence 6 If I have — more of this I shall be sick 7 Did he bring — mangoes ? 8 Has Gopal found — water ? 9 — port in a storm 10 Did — man come to-day ?

6 Some and Any (when used as adjectives of quantity)

Some is used in *affirmative* sentences I saw *some* birds on the tree (It is incorrect to say, I saw *any* birds on the tree)

Any is used in *negative* sentences I did *not* see *any* birds on the tree

Some and *any* can both be used in *questions* Have you written *any* letters ? Did he buy *some* bread ? or Did he buy *any* bread ? (Either form is correct, but we more often use *any*)

In questions that are commands or requests in another form, it is correct to use *some* Will you please give me *some* water ? (This is equivalent to, *Please give me some water*)

Note — When used as *demonstratives*, *some* and *any* may be used in affirmative, or in negative sentences *Some* men are healthy *Any* road will take you there

7 Much and Many — *Much* is used of *quantity* or *degree*, *many* of *number* I saw *many* birds on the tree He spent *much* money on the feast He is *much* better.

8 Few, a few, the few —Each of these is used in a different sense

(1) *Few* is negative and means *not many* *Few* people know this *Few* were the words he spoke His wants were *few*

(2) *A few* is affirmative and means *some at least* Only *a few* escaped He lent me *a few* books

(3) *The few* means *not many, but all that there are* *The few* roses in my garden were shattered by the storm *The few* books he has are well used

9 Little, a little, the little

(1) *Little* is negative and means *not much* He has *little* sense He took *little* interest in the proceedings

(2) *A little* is affirmative and means *some, though not much* I gave him *a little* water *A little* learning is a dangerous thing

Little is also used as an ordinary adjective meaning *small* *A little* boy

(3) *The little* means *not much, but all there is* *The little* money he had was all stolen *The little* strength he had left proved just enough

10 Less, fewer

Less is used of quantity *Less* bread, *less* noise

Fewer is used of numbers There are *fewer* leaves on the tree to-day

Lesser, a double comparative is in common use The *lesser* evil of the two

11 Many, many a, a great many

Many is used with plural nouns *Many* men know this (Meaning, *many, taken one at a time*)

Many a is used with singular nouns *Many a* man has lost his life in the attempt

A great many is an expression in common use I have

told you this *a great many* times (*A many* is now old fashioned and rarely used)

12 **Enough** is used with both singular and plural nouns *Enough* bread, *enough* plates *Enough* may precede or follow the noun Bread *enough* and to spare

13. **Other** was originally the ordinal corresponding to *two*, but it is now used in a more general sense, and means *the remaining* Ten were found, the *other* five were lost My *other* brothers Her *other* friends

Another means *one more*, and may stand for a second, a third, and so on Have *another* orange

Each other is used of two, *one another* is used of more than two, but this distinction is not strictly observed

The other day means *not long ago, a few days ago*

14 **Either** and **neither** are singular and are followed by the verb in the singular

Either means one of two, but in practice *either* and *neither* are often used of more than two *Neither* fish, flesh, fowl, nor good red herring You can buy *either* fruit, flowers or vegetables in the market

15 **Each, every**—These words are similar in meaning, but in practice, *each* individualizes, while *every* takes things more as a group I asked *each* man in turn *Every* man for himself

Each is also used as a *pronoun*, but *every* is used only as an *adjective*

Each and *every* are followed by the verb in the singular *Every* man *was* in his place

EXERCISE 172

Insert *few, a few, or the few* 1 — sheep are black
2 — rupees he had were already spent 3 — rupees
were still in her pocket 4 Many are called but — are

chosen 5 — were the words we spoke 6 These trees will be dead in — years 7 — can grasp the theory of relativity 8 Not — escaped 9 Comparatively — are aware of this 10 Very — people were there

EXERCISE 173

Insert *little, a little, or the little* where suitable 1 — drops of water, — grains of sand 2 This has — to do with the question 3 I found — milk in the jug 4 — information he had was soon exhausted 5 — did he care

EXERCISE 174

Insert *many, many a, or a great many* 1 — persons were assembled 2 — have lived to regret it 3 — people have heard all about it 4 — hands make light work 5 We are — mile from home

EXERCISE 175

Insert one of the following where appropriate, *enough, other, another, each other, one another, either, neither, each, every* 1 I have had — of your impudence 2 We have bread — to eat 3 He sold his — house 4 — day will do quite well 5 How they love — 6 They met — half way 7 — is right 8 — thinks he knows best 9 — little helps 10 You have said —, not — word, if you please

16 Adjectives governing other words.—Certain adjectives have a *prepositional force* and govern nouns. Such are, *like, unlike, near, opposite*. His brother is very *like him*. You had better sit *opposite me*.

In such instances the noun following the adjective may be regarded as being in the *dative case*. Or we may, perhaps more simply, take it as being in the *accusative case*, governed by the preposition *to*, understood.

Note—We should be on our guard against the vulgar mistake of using the word *like* as a subordinating conjunction expressing comparison. Such sentences as the following are incorrect. Do it *like* I do. (Should be, *as* I do.)

You can learn algebra *like* you can learn arithmetic
(Should be *as*, or *in the same way as*)

Like followed by a noun, or a pronoun, is of course correct
He talks *like* a book In this sentence *like* is an adverb
with prepositional force

The sentence To-day *like* yesterday it rained, is incorrect, because *to-day* and *yesterday* are adverbs qualifying the verb *rained*, and the comparison is not between one *day* and another *day*, but between the *raining* on one day and the *raining* on another day

Again, such a sentence as the following is incorrect
Like *Balu* his bowling is more dangerous on a wet wicket

The comparison is between his *bowling* and that of *Balu*,
we ought therefore to say

His bowling, like *Balu's*, is more dangerous .
or, His bowling, like that of *Balu*

The first of these two sentences is less formal, and is
therefore preferable in ordinary conversation and writing

EXERCISE 176

Are the words *like*, *unlike*, *near*, *opposite* correctly or
incorrectly used in the following ?—1 This is a hat just like
mine 2 Few answered like he did 3 Cigarette cards are
now collected like stamps were 4 He sank like a stone
5 He sank like a stone sinks 6 That is my brother sitting
opposite me 7 She was waiting near the door 8 The
Prince of Wales is near to the throne 9 I want a hat like
Mary's 10 Like Jones, his bowling is more dangerous on a
wet wicket

17 *Later* and *latest* are used of time, *latter* and
last of order in a series

This is of *later* date The *latter* refers to questions
of price

The *latest* edition The *last* train leaves at 10 p m

18 *Older*, *elder*, *oldest*, *eldest*.—*Older* and *oldest* are
used of both persons and things, *elder* and *eldest* are

used of persons only, usually of members of the same family

Bansi is my *elder* brother Hem is my *eldest* brother

We cannot use *elder* with *than* Hem is *older* than Bansi It is incorrect to say, Hem is *elder* than Bansi

19 **Farther and further** — *Farther* means *more distant* *Further* means *additional*

It is *farther* to Calcutta than to Bombay

I have nothing *further* to say

In practice, however, *farther* and *further* are both used of distance, but *farther* is never used in the sense of *additional* It is incorrect to say, I have nothing *farther* to say

20 **Utter** is now used as if it were a positive This is *utter* nonsense He is an *utter* fool

21. **Nearest and next** — *Nearest* is used of distance

My house is *nearest* to the river

Next indicates position

He sits *next* to me

Next boy, read

22. **Comparatives not followed by than** — The following adjectives in the comparative degree cannot be followed by *than* *inner*, *upper*, *nether*, *outer*, *utter*, *former*, *latter*, *hinder*, *elder*

The *inner* door was locked

Between the *upper* and the *nether* millstone

23 **Latin Comparatives** — The following comparatives borrowed from Latin are used in the comparative form only, they all end in *-ior* *senior*, *junior*, *prior*, *inferior*, *superior*, *anterior*, *posterior*

When used in comparisons they are followed by *to*

He is *junior to* me

This is *inferior to* that

The following Latin comparative forms are used only as positive adjectives and cannot be used in comparisons *interior, exterior, major, minor, ulterior*

This after all is a *minor* matter

The *exterior* decoration is very pleasing

24 Use of the word “Other” with the Comparative Degree —When two things are compared, the latter term of the comparison must exclude the former We may say

Hem is *taller than* Gopal

But we must not say

Hem is *taller than any* boy

because Hem is also a boy, and this would mean that Hem is also taller than himself, which is absurd We must therefore use the word *other* and say

Hem is taller than any *other* boy ,

Also Gold is more precious than any *other* metal, (since gold itself is also a metal)

CHAPTER II

THE ARTICLES "A," "AN," "THE"

1. These little words are often treated as a separate part of speech and called **Articles**, but it is more correct to class them as **Adjectives**, *the* being a **Demonstrative Adjective**, and *a* and *an* **Indefinite Numeral Adjectives**.

The use of the articles in English is so much governed by idiom and custom that it is a matter of some difficulty for all foreign students learning the English language. It is necessary, therefore, to deal in some detail with the use of these little, but very important words.

2. **The** is called the **Definite Article** because it points to some particular person or thing.

3. **A** or **an** is called the **Indefinite Article** because it refers to one person or thing, but not to one particular person or thing.

Note — *An* is really a weakened form of *one*, and *a* is formed from it simply by dropping the letter *n*.

4. Rules for the correct use of "a," "an," and "the"

General Rule Either "the", or "a", or "an", should, as a rule, be used before a **Common Noun** in the **Singular Number**.

A poet said this long ago

The poet said this long ago

The poet, Tennyson, said this long ago.

It is incorrect to say, *Poet* said this, or, *Poet*, Tennyson said

Note.—A *common noun* in the *plural* does not require *the* *Cats* eat *mice* *Boys* love *games*

But when we wish to *particularize* common nouns in the plural we use *the* *The* cats eat *the* mice That is to say, certain *cats*, to which we have already referred, eat the *mice* of which we know

EXERCISE 177

Supply *a*, *an* or *the* where suitable 1 — boy is standing near — school 2 He is not — friend of mine 3 He is — friend I told you of 4 I left — umbrella in — university office 5 Puri is — place of pilgrimage 6 — Alps are in Switzerland 7 Greece is — European state 8 He is — best boy in — class 9 I found — flower in — garden 10 Bansi ran to — station to catch — 10 train

5 Correct use of "a" and "an."

(i) The form *an* is used before a word beginning with a vowel, or silent *h* *an* elephant, *an* hour

(ii) We sometimes find *an* before an aspirated *h* in an unaccented syllable *an* historian, *an* hotel The reason is that in the initial unaccented syllable the *h* is very slightly sounded, or not sounded at all But this practice is by no means universal, and we may quite correctly say *a* hotel, *a* historian

Note—The following are the only words in English beginning with a silent *h* *hour* (*hourly*), *heir* (*heirress*), *honour* (*honourable*, *honorary*, *honorarium*), *honest* (*honesty*)

(iii) *A* is used before

(a) words beginning with a long *u* (having the sound of *you*) *a* university, *a* uniform, *a* unicorn, *a* utensil

(b) Words beginning with other combinations of

vowels having the sound of long *u* *a European, a eulogy, a ewe, a ewer*

(iv) But before short *u* we put *an* *an umbrella, an undertaker, an upper room, an umpire, an urgent telegram*

(v) *a* is used before words beginning with a consonant *a boy, a girl*

(vi) *a* is used before the word *one*, because *one* is pronounced *wun*, as if it began with *w* *a one way road, a one anna stamp*

EXERCISE 178

Insert *a* or *an* where necessary 1 This is bad mistake
2 It is rose without thorn 3 He has European degree
4 Friend lent me umbrella 5 We spent night at hotel
6 Trevelyan is well known historian 7 He gave me piece of apple
8 You had better take ticket for Delhi 9 The master gave us holiday
10 I saw ewe and lamb in field

6. Correct use of "the"—The is used

(1) To point out a thing *known* or already *referred to*

Give me *the book* Shut *the window* Read *the passage*

(2) In reference to *things of which only one exists*
the earth, the moon

(3) When a singular noun is used to indicate a whole class or species

The reform of the criminal is a difficult matter

The lion is a flesh eater

We can put this last statement in three different ways

The lion is a flesh eater (The species or race of lions)

A lion is a flesh eater (Any lion)

Lions are flesh eaters (All lions)

The meaning of each of these sentences is very much the same

Note —The words *man* and *woman*, when used to denote the race or species, do not take either *a* or *the*

The proper study of mankind is *man*
Woman is the maker of the home

(4) **The** is used adverbially in such sentences as the following *The fewer the better* *The more the merrier*

(5) "The" not used before Proper Nouns —We do not, as a rule, put *the* before proper nouns *Russia* is a vast country *Hamid* is my friend

But the following exceptions should be noted

The is used before names of

(i) *Rivers* *the* Ganges, *the* Indus, *the* Thames

(ii) *Ranges of mountains* and *groups of islands* *the* Himalayas, *the* Alps, *the* Laccadives, *the* Hebrides

Note —Names of *single mountains* do not take *the* Mount Everest, Mount Blanc, Mount Ararat

(iii) *Oceans, seas, gulfs, bays and straits* : *the* Indian Ocean, *the* Red Sea, *the* Persian Gulf, *the* Bay of Bengal, *the* Straits of Dover

Note —*The* is not used before names of *towns* (London), *caples* (Comorin), *countries* (India), *single islands* (Madagascar)

(iv) Some *names of Provinces*, etc *the* United Provinces, *the* Punjab, *the* Deccan, *the* Carnatic

But we say Bengal, Bombay, Madras, Bihar, Orissa, Sindh

(v) Names of certain *well known books* . *the* Bible, *the* Vedas, *the* Koran, *the* Ibad, *the* Ramayana, *the* Granth

Note —If, however, we use the name of the author before the name of the work, *the* is omitted

Homer's *Iliad*, Valmiki's *Ramayana*

Generally speaking, names of *plays*, *poems*, etc., are treated like ordinary proper nouns and used without *the*
I have seen *Hamlet* I have not read *In Memoriam*

(vi) *The* is sometimes placed before a common noun, when it is used as an abstract noun

He played *the* fool (Foolishness, or in a foolish manner)

You shall not act *the* tyrant (In a tyrannous manner)

(vii) *The* is always used before an *Adjective in the Superlative Degree*, unless a Possessive Adjective precedes the Superlative, or when addressing a person

He is *the best* of men He made *the highest* score
But we say She is *my youngest* sister *Bravest* of men,
you have saved my life

(viii) *The* is used before a *proper noun* only when it is qualified by an adjective, or by a word, a phrase, or a clause, used as an adjective

The famous Napoleon *The* eloquent Cicero *The*
wise Solomon *The* Bansi in our class has
passed *The* famous Mr Robinson, who lives
near us, is the owner

(ix) *The* is used before an adjective used as a noun

The great are not always *the* happy *The* wise
often warn *the* foolish in vain

7 Omission of the Article

(1) The *article* is not used before *proper nouns*

Helsingfors is the capital of Finland *Einstein*
discovered relativity.

Note —When the article is used before a proper noun it is a sign that it is being used as a common noun. He is a modern *Solomon* (A wise man like Solomon) *The Newton* of our day (As able a scientist as Newton) *Calcutta* is the *London* of the East (A city as great as London)

(2) *The article is not used before abstract nouns.*

Wisdom and *gentleness* were two of his virtues

Note —When an abstract noun is qualified by an adjective, or by an adjective phrase or clause, it can take *the*. The use of *the* is an indication that the word is being used more as a common noun than as an abstract noun.

Bravery is a virtue. *The bravery of the Spartans* was renowned

Perseverance is very praiseworthy. *The perseverance which he displayed* was very praiseworthy

Virtue is its own reward. *The virtue of this* is its simplicity

(3) *The* is not used before *Names of Materials*, sometimes called **Material Nouns**. *Bread* is the staff of life. There is *corn* in Egypt.

Note.—When a material noun is qualified by an adjective, or by an adjectival expression, *the* may be used. *The bread in this oven* is not properly baked. *The corn that I bought* is poor stuff.

(4) *The* is omitted before a *common noun*, when that common noun forms part of a title. King George, Lord Irwin, Professor Bose, Doctor Banerji, Saint Paul, Judge Jeffreys, Admiral Collingwood.

Note —In such cases the title and name may be regarded as forming a single noun.

(5) *The* is omitted in certain well known phrases, consisting of a transitive verb followed by its object:

Set foot, catch fire, take fire, strike root, keep house, give battle, give ear, take breath, send word, bring word, leave

home, leave school, set sail, lose heart, take offence, cast anchor, follow suit, do penance, etc

(6) *The* is omitted in a good many phrases consisting of a preposition followed by a noun

By hand, by land, by sea, by water, by rail, by bus, by aeroplane, by name, by night, by day, on foot, on horseback, on board, on demand, on view, on sale, on earth, at sea, at home, at dawn, at daybreak, at night, at fault, at ease, at anchor, at interest, at dinner, at tea, at school, in trouble, in view, in bed, in jest, in earnest, in turn, in court, in school, under ground

8 Difference of Meaning made by the Use of “a” or “the,” or by the Omission of the Article

He is at *the school* (This means he is at the school building, the one mentioned, or already known to us)

He is at *a school* (At some school not specified Thus one may say, He is at *a School of Art* He is at *a School of Engineering*)

He is at *school* (The sense is that he is a scholar now undergoing instruction , that is to say, he is in a state of pupilage We see, therefore, that the word *school* is here used almost as if it were an abstract noun)

EXERCISE 179

Explain the *difference in meaning* made by the use, or omission of, *a* or *the* in the following

Boys are fond of games.

I am going to school

There is no sun to-day

Tin is dug out of the earth

Water is necessary to life

The boys are fond of games

I am going to a school

I am going to the school

She was sitting in the sun

What a bright sun !

You will find it in a tin.

Bring me the tin

The water is very hot

Perrier is a mineral water.

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Iron is one of the most useful of metals	The iron of this bolt is soft
Bravery is a virtue we all praise	She heated an iron
Wood is used by carpenters	The bravery of the soldier won him the Victoria Cross.
	The wood of the teak tree is very durable
	Mahogany is a valuable wood
Smith is here	That is the Smith of whom I spoke
	There was a Smith in our class last year
Love is heaven's best gift.	The love of flowers is shared by many
	It was a love which trans- figured her life.

EXERCISE 180

Write sentences, using the following words in the singular, or plural, (1) with *the*, (2) with *a* or *an*, (3) without *the*, *a*, or *an*, and explain clearly the difference in meaning pity, tin, look, lion, Shakespeare, charity, engine, mercy, pen, fish, sheep, tea, cup, colour, grammar, game, arithmetic, drill, music

EXERCISE 181

Explain the use or omission of the article in the following

- 1 A man who has been bitten by a snake fears a rope
- 2 The devil a saint would be
- 3 A devil-may-care fellow
- 4 The sluggard says there is a lion in the way
- 5 The fewer the better
- 6 This is the match of the season
- 7 He's a boss but not the boss
- 8 Thomas Cromwell was known as the Hammer of the Monasteries
- 9 The rich as well as the poor were benefited
- 10 A rolling stone gathers no moss
- 11 The quality of mercy is not strained, it droppeth as the gentle rain from heaven upon the place beneath
- 12 As surely as there's a heaven above us
- 13 Dew, mist and rain are all forms of water
- 14 What we want is a gentle rain followed by a little sunshine and then we may hope for a good harvest.
- 15 Seed-time and harvest shall not fail
- 16 If winter comes, can spring be far behind?
- 17 It was one of the mildest winters we have ever had
- 18 England can never have too many Pitts, but she needs only an occasional Chatham
- 19 From the dead eighteenth century his figure still faces us with a majesty of loneliness and courage
- 20 A friend of mine

EXERCISE 182

Supply articles where required 1 Poet Tennyson wrote In Memoriam 2 Bring me seer of sugar from shop 3 Is that tiger ? 4 End of perfect day came all too soon 5 Will you come for walk with me ? 6 Sun rises very early in summer 7 Plot was betrayed by one of conspirators 8 If you want to catch bird put salt on its tail 9 Time and tide wait for no man 10 'Tis sweet to hear watchdog's faithful bark 11 He is bravest man I know 12 Please lend me English dictionary 13 Somebody told father sad news of boy's death 14 He visited island of Ceylon 15 Himalayas form great barrier on north of India 16 City of London is most populous in world 17 Channel Islands lie near north coast of France 18 When he reached top of hill he paused little to take breath 19 Snake is deadly animal universally disliked by man 20 Not drum was heard, not funeral note

EXERCISE 183

Supply or omit Articles where necessary 1 Certain young man appeared as witness in case 2 Eagle is bird of prey 3 Dog is stronger than cat 4 Birds of feather flock together 5 Pride goes before fall 6 You should take three or four of these pills at time 7 Do you want rupee ? 8 Put cup on table 9 Gopal goes to school every day 10 So much worse for you 11 I want the bread 12 He displayed a great bravery 13 Boy stood on burning deck 14 Merciful man is merciful to beast 15 The Mount Blanc is highest peak in Alps 16 All farmers hope there will be a good rain this year 17 He is impartial judge 18 Whale is not fish 19 Tree strikes the root in ground 20 We cannot get it for the love or for the money

EXERCISE 184

Supply suitable articles where required 1 Two of trade can never agree 2 Rats are eating corn 3 Dog is faithful friend 4 Queen Victoria was one of most famous of English sovereigns 5 Fire broke out in city last night 6 Ganges is very sacred river 7 That was end of long friendship 8 It was by merest chance that I solved problem 9 Ceylon is largest of all islands near India 10 Bird in hand is worth two in bush

9. Repetition of the Article — Compare these two sentences

They hoisted *a red and green flag*

They hoisted *a red flag and a green flag*

The first sentence means, They hoisted *one flag, coloured green and red* The second means, *two flags*, one green and one red We may, therefore, frame the following rules

(i) When two or more adjectives refer to the same thing, the article need only be used before the first adjective

A poor, diseased, wounded man *The* wise and generous senator

(ii) When two or more adjectives refer to two or more things, the article should be repeated before each adjective

A black and *a* white horse were in the stable

It will make our meaning unmistakably clear if we repeat the noun and say,

A black horse and *a white horse* were in the stable

Notice the following

The captain and goalkeeper saved the game (One person) The captain and the goalkeeper saved the game (Two persons)

The chairman and treasurer was present (One person) The chairman and the treasurer were present (Two persons)

Napoleon was a great soldier and statesman (One person) We need a great soldier and a great statesman (Two persons)

10 The Article in Comparisons —When two nouns in a comparison indicate the *same* person or thing, the article is used with the first one only

He was *a* better advocate than judge

If the two nouns in the comparison refer to *two different* persons or things, the article must be repeated

He was *a* better judge than *a* lawyer (would be)

A stick will be of less use than *an* axe

EXERCISE 185

Explain clearly the *meaning* of each of the following
1 The captain and owner was on board 2 The captain and the owner were on board 3 I saw a black and white bird on the tree 4 I saw a black bird and a white bird on the tree 5 He is a great orator and debater 6 The country needs a captain and leader 7 He is a better builder than architect 8 He would be a better umpire than a lawyer 9 They adopted a red, white and blue flag 10 He has a black and a brown coat.

CHAPTER III

PRONOUNS

1 "It" as a Vague Subject.

It is used as a Vague Subject of impersonal verbs .

It rains

It snows

In such cases we cannot say that there is any noun for which *it* stands

2 The Anticipatory "*it*."—*It* is sometimes used with the verb *to be*, as an *anticipatory* or *introductory subject*, the real subject coming after the verb :

It is certain that we shall have rain (The sense is That we shall have rain is certain)

It is impossible to refuse his request (To refuse his request is impossible)

It is not worth while saying so (Saying so is not worth while)

To the English ear a sentence beginning with a noun clause (*That we shall have rain*), or with an infinitive (*To refuse his request*), or with a participle (*Saying so*), has rather a clumsy sound, and we prefer to begin the sentence with the word *it*, and to bring in the noun clause, the infinitive, or the participle, at the end

The anticipatory "it" is used of persons and things, without regard to gender

It is the King and Queen

It was a cow

3 "It" as a Formal Object—It is sometimes used as a vague object

You will find *it* difficult to do this I will see to *it*
that he comes punctually

In such sentences *it* is used in a vague sense and means—*something, namely*

This we may call a Formal Object

This Formal Object is usually followed by a *noun clause*, or by an *infinitive* in apposition, as in the above examples

We sometimes have *it* as a Formal Object, used by itself, in such expressions as

Go *it* He likes to lord *it* over us Just stop *it*
Come and trip *it* as you go Hook *it*

Sometimes this vague *it* is used after a preposition

We made a night of *it*

4 *It* is also used to refer to some statement coming before

He is a fool and he knows *it* (That he is a fool)

He made a great mistake and he realizes *it*
(That he made a great mistake)

5 *It* is sometimes used to *emphasize a noun or pronoun*

It was he who helped me

She *it* was who saved his life

EXERCISE 186

Insert *suitable pronouns* in the blank spaces 1 — was
on a summer's evening 2 — was in order to gain an
advantage that he did — 3 Trip — as you go 4 Be-
tween you and — it's a secret 5 It's a good thing for —
and — 6 —'s a pity that you lost — 7 He was
accustomed to lord — over his dependents 8 — is
going to rain — think 9 Go — old chap 10 —'s worth

while climbing a long way to see such a view 11 — and
 — are next on the list 12 — loves — more than —
 13 That's quite enough for — and — 14 I have bought
 tickets for — and —

EXERCISE 187

What does the pronoun *it* stand for in the following sentences ? 1 It's a great mercy you were not killed 2 It is quite true that he did so 3 It runs of itself 4 It's sure to rain to-night 5 It's very hot, isn't it ? 6 It's a way he has 7 And the best of it is, he got away with it 8 Now, you just hook it 9 You've won, but don't rub it in too much 10 He tried to brazen it out

6 Person of Pronouns.—When a pronoun refers to more than one noun or pronoun of different persons, the pronoun agrees with the word in the 1st Person rather than with that in the 2nd or 3rd Person, and it agrees with the 2nd Person rather than with the 3rd

He and I did our best
You and I are our last hope
Tom and you have lost your train
You and he must do your best

7. It is a rule of good manners that we should say

You and I not I and you
Tom and I not I and Tom

You and I had better share it

Bansi and I are going to play in the match

8 Government of Pronouns by Prepositions —When the first of two pronouns, connected by a conjunction, is governed by a preposition, the second pronoun must also be in the same (accusative) case

He sent a message to you and me (not I)

He told Tom and me to go (not I)

These flowers are for her and me (not I)

Between you and me, I don't think much of it

9. Pronouns in Comparisons.

He is taller than *I*

He loves *me* more than *him* (than he loves him)

I am as tall as *he*

We should note that the words, *than* and *as*, used in comparisons, are conjunctions, and that the nouns or pronouns following *than* or *as*, must be in the same case as those preceding it

10 The Nominative Case—The following are in the *nominative case*

(1) The subject of a sentence *I* see *He* reads

(2) Any pronouns agreeing with the subject word
My friend John, *he* it was who came to my help

(3) Pronouns used predicatively after intransitive verbs, to complete the sense *It's they* *I am he*

Note—We may notice, however, such colloquial expressions as, *It's me*, *That's him*, where the accusative case form is substituted for the nominative, although the pronoun is not governed by a transitive verb. Such forms, more particularly *It's me*, are now so generally used by educated people that we must accept them as being correct idiom in ordinary conversation, though they are better avoided in writing

11. That which is not in common use it is more often replaced by the expression *the one*

Have you got the ticket, *the one* I gave yesterday?

Have you got the ticket, *that which* I gave you yesterday?

This last, though grammatically correct, has an awkward sound and is not often used

12. What? and Who?—When we say, *What* is he? we mean, Of what occupation or calling is he?

But when we say, *Who* is he? we mean, What is his name, family, etc.?

13 (1) **One** is used in the sense of *people in general*

One hears of such things

One can only do *one's* best

One says it is good for the country

But we should note that in English we more often use the words *they*, *you*, as indefinite pronouns, in preference to *one*

They say the harvest will be a good one

You think it is a good thing to do and therefore
you do it

(11) **One** is also used with the vague meaning, of a *person* or a *thing*

He is always the first *one* to go

He gave me a bad *one*

One of the best *ones* I have tasted

14 **None**, **no one**, **nobody** — **One** has three negative forms, **no one**, **nobody**, and **none** **No one** and **nobody** are used of *persons* only **None** is used of both *persons* and *things*

No one can believe him

Nobody will agree to that

He looked for his boys but found *none*

None of these mangoes is ripe

No one and **nobody** are used in the *singular* only, but **none** is more often used with the verb in the *plural*, and has come to be regarded as the negative of *any*

Are there *any* apples on that tree ? No, there are
none

The crew were drowned, *none* were saved

Not any may also be used as a negative form

He may have some money, I have *not any*

RELATIVE PRONOUNS

15 **Who** and **Whom** are used of *persons only* *Who* and *whom* have each one form only, and this serves for both masculine and feminine

The boy *who* sits over there is out of his place
The men *who* were present were mostly strangers
He was a man *whom* all men loved
This is the girl *of whom* I spoke

16 **That** is used of both *persons* and *things* .

This is the man *that* built the house
This is the house *that* was burnt

That (when a relative pronoun) *cannot follow a preposition*

We may say

It is a thing *of which* we have all heard

But if we use *that*, we must put the preposition at the end, and say

It is a thing *that* we have all heard *of*.

Note —When *that* is a *demonstrative* it can, of course, follow a preposition We have all heard *of that*

17 **Which** and **what** are used of *things* only

This is a subject *which* needs careful study
Money is *what* they want

18 **Whom**, **of whom**, **of which**, are tending to disappear from ordinary conversational language and are found nowadays chiefly in literary language

Instead of, The man *whom* you saw yesterday, we say The man you saw yesterday

Instead of, The boy *of whom* I was speaking, we say
The boy I was speaking of

Instead of, The matter *of which* I was talking, we say
The matter *which* I was talking of, or The matter I was
talking of

19 *That* used instead of *who*, *whom*, *which*

(i) *That* is used with a *limiting* or *restrictive* force
(equivalent to, *namely the one*), as compared with *who*
or *which*. We say My father, *who* lives in Calcutta
Not My father *that* lives in Calcutta

But we may say My brother *that* lives in Calcutta

The reason is, that I may have more than one
brother, and one of them may live in Calcutta, but I
can have only one father, and therefore the word *that*
is unsuitable. The sense of the last sentence is My
brother, *namely the one that* lives in Calcutta

(ii) *That* is also to be preferred to *who* or *which*, after
adjectives in the superlative degree

He was the strongest man *that* I ever saw

It is the best book *that* I have read

(iii) *That* is also to be used instead of *who* or *which*,
after the interrogative pronouns *who* ? and *what* ?

Who is he *that* he should object ?

What is it *that* worries you so ?

20. *As* is used along with the words *such*, *same*, *as*

Such a crowd *as* I have never seen before

The *same* hat *as* he wore yesterday

As good a fellow *as* you could wish to meet

In all these three sentences *as* is a relative pronoun.
In the last sentence, it should be noted, the ~~second~~
as is a *relative pronoun*, while the first *as* is an *adverb*,
qualifying the adjective *good*

21 Omission of the Relative Pronoun—The relative pronoun, when it is the *object of a verb* or of a *preposition*, is often omitted

The man (*whom*) you saw is gone

The matter (*that*) I mentioned is unimportant

The day (*on which*) I came was Tuesday

22 “But” as a Relative Pronoun.—The word *but* is sometimes used after a negative, as a substitute for a relative pronoun

There is no man *but* longs for happiness

But is here equivalent to *who does not*

23 Agreement of the Relative Pronoun with its Antecedent.

(1) The relative pronoun must be of the same *number* and *person* as the noun or pronoun for which it stands

1 I, *who am* the eldest, go first

2 You, *who are* my friend, are next

3 Jack, *who is* the youngest, comes last

Note—There is nothing in the form of the relative pronoun itself to show its number and person, but these are shown by the *form of the verb*, which agrees with its subject, the relative pronoun

Thus in No 1, *who am*, is 1st person singular, agreeing with the antecedent *I*

In No 2, *who are*, is 2nd person singular or plural, agreeing with the antecedent *you*

In No 3, *who is*, is 3rd person singular, agreeing with the antecedent *Jack*

(11) The **Case** of the relative pronoun depends on the other words in the adjective clause of which it forms a part, the relative pronoun may, or may not, be in the same case as the antecedent

This is the *man who* built the house.

Here both antecedent and relative are in the *nominative case*

This is the *man whom* you met yesterday

Here the antecedent is in the *nominative case*, while the relative pronoun is in the *accusative case*, because it is the object of the verb *met*

The *boys whose* parents are here feel happy

Here the antecedent is in the *nominative case*, while the relative pronoun is in the *genitive case*

(iii) Mistakes are frequently made about the Case of the Relative Pronoun, in such sentences as the following

There's Mr Smith, *who*, they say, is the best doctor in the town

There is a temptation to put *whom*, on the ground that it is governed by the verb *say*, whereas, in reality, *who* is nominative to the verb *is*, and *they say* is parenthetical

Study also the following sentences, which are similar in construction Mr Bose, *who*, I am glad to see, is now restored to health Mr Smith, *who*, I well know, is a competent man

In each of these sentences *who* is the subject of the verb *is*, and must therefore be in the nominative case

If we are in any doubt about such sentences, the best plan is to take each verb separately and find its subject

(iv) One who, one that—Sentences containing the word *one*, followed by the relative pronouns *who* or *that*, need careful attention, since they are often

the cause of mistakes in regard to the *number* of the verb that follows the relative pronoun

He is *one* of the boys *who were* kept in

This is *one* of the most serious objections *that have*
been raised against the proposal

It is incorrect to say

He is *one* of the boys *who was* kept in

This is *one* of the most serious objections *that has*
been raised against the proposal

Who must agree with its antecedent *boys*, and not with *one*

That must agree in number with *objections*

Sentences of this kind need special care, because there is always a temptation to make the verb agree in number with the word *one*. This mistake is due to the fact that there is no difference in form between the singular and the plural of *who*, *which* and *that*

The following sentences may be studied

He is one of the best players that *have* been seen
on this ground

He is one of those people who *are* very skilful in
turning the misfortunes of others to their own
advantage

24 Position of the Relative Pronoun.—It is a good thing, when writing or speaking, to *keep the relative pronoun as near to its antecedent as possible*. If this is not done, we may fail to make our meaning clear

We can see from the following sentences that the sense may be completely altered by changing the position of the relative pronoun

The man *who* did this is the brother of our neighbour, Mr Smith.

The man is the brother of our neighbour, Mr Smith, *who* did this

The cows *that* are in the road belong to those men

The cows belong to those men *that* are in the road

It is better to write

His speeches, *which* are mostly on public affairs, are well known,

The army, *which* consists of three complete divisions, is now at Meerut,

than to write

His speeches are mostly on public affairs, which are well known,

The army is now at Meerut, *which* consists of three complete divisions

EXERCISE 188

Join the following *pairs* of sentences by means of *relative pronouns*

1 This is the hat I bought it 2 This is a bicycle I ride it 3 Here is the school Hem goes to it 4 This is the cat It killed the rat 5 Sunday is a day in the week We look forward to it 6 That is a parrot It can talk 7 That is a bill It should be paid at once 8 There is the teacher He teaches us 9 These are all towns I know them 10 There was once a giant He oppressed the poor villagers They lived near his castle 11 You saw that poor man in the road He is blind 12 Here is the book You lent it to me last week 13 A boy cheats A boy deserves to be punished 14 I bought a bicycle last week One of its tyres is punctured 15 You saw that motor car That car is an Austin 16 The fox wanted the piece of cheese The crow was holding the piece of cheese in its beak 17 The man could do that He is capable of anything 18 The tree stands there The tree is more than a hundred years old 19 Will you lend me that book You are reading it 20 The coat is very old I am wearing it

Note—When joining these sentences it will be found necessary to make some slight changes, but the sense should remain unchanged

EXERCISE 189

Break up each of the following sentences into two parts

1 He believes whatever you tell him 2 I can see the window that he broke 3 Did you ever hear such a yarn as he told us ? 4 These are sweet counsellors that feelingly persuade me what I am 5 Where are the joys that once we knew ? 6 That's a nice mess you've got yourself into 7 The answers he gave were worth nothing 8 Our team for to-morrow's match is the best we have ever had 9 The house he lives in is the last one on this side of the street 10 I will do what I can to help you

Note —The relative pronoun is often omitted

EXERCISE 190

Divide each of the following sentences into two or more parts

1 The story he told was a very wonderful one 2 So far no attempt that has been made to reach the moon has been successful 3 The sun that we see in the heavens gives light also to other planets 4 The message he sent me was despatched only a few minutes ago 5 He is a teacher to whom I owe a great deal 6 By wireless we can hear the voice of one who is speaking thousands of miles away 7 The waves that bring us the voice travel with incredible speed 8 The book that I told you about is now in the school library 9 The mistakes we make should teach us useful lessons 10 The motor cars we see in the streets and roads are driven by explosions of petrol vapour

EXERCISE 191

Supply suitable relative pronouns in the blank spaces

1 He — fights and runs away will live to fight another day
2 But he — is in battle slain will never live to fight again
3 Now tell me — you intend to do 4 It is a story — I never grow weary 5 — It's a long lane — has no turning
6 More than half of — he says is untrue 7 'Tis distance — lends enchantment to the view 8 He is the God — we all believe 9 The loud laugh — speaks the vacant mind 10 All — glitters is not gold

EXERCISE 192

Supply suitable relative pronouns in the blank spaces

1 He — will not work shall not eat 2 An aeroplane is a

flying machine — is heavier than air 3 A child — has been bitten by a snake will dread a rope 4 This is a game — we all know 5 Such tales he told us — I had never heard before 6 The same — you sold me yesterday will do 7 You may buy — you like 8 He — hesitates is lost 9 Do you hear — I say ? 10 Nothing — you can say, or do, will make any difference

EXERCISE 193

Supply suitable relative pronouns where required 1 The man — house we visited has gone away 2 The girl of — you spoke won a prize 3 Hari to — I lent some money has asked me for some more 4 I know the poor woman — child was run over 5 This is the book — our teacher referred 6 They — will not work shall not eat 7 I want just such a house — that one on the hill 8 I know — you want 9 Here is the man — horse I bought 10 The man to — you spoke is blind

EXERCISE 194

Are the following sentences *correct* or not ?—1 Who do you think he is ? 2 Who did you invite to come ? 3 Remember this is between you and I 4 He won't let you or I go 5 Whom would you rather be ? 6 He is a statesman whom, I am convinced, will be greatly honoured by posterity 7 I know that as well as him 8 He can do it better than me 9 Mention was made of Martin, whom, it was said, was the author of the book 10 Let you and I have a talk about it

CHAPTER IV

VERBS

1 Objects in the Passive Voice

(1) The Direct Object in the Passive Voice

The man killed the *tiger*

If we turn this into the passive voice we get .

The *tiger* was killed by the man

We see then, that when a sentence containing *one direct object* is put in the passive voice, the *direct object* becomes the *subject of the sentence* Thus,

I broke the window, becomes, *The window was broken by me*

He made the box, becomes, *The box was made by him*

(2) The Indirect Object in the Passive Voice.

Tom gave *me* a book

We may turn this into the passive voice in two ways

A book was given me by Tom

I was given a book by Tom

We see that either the *direct*, or the *indirect, object* may be used as the subject of the verb in the passive voice Let us take a few more examples

The master gave him a prize (*Active*)

(1) He was given a prize by the master (*Passive*)

(2) A prize was given (to) him by the master
(*Passive*)

The teacher told us a story (*Active*)

(1) We were told a story by the teacher (*Passive*)

(2) A story was told (to) us by the teacher (*Passive*)

Note—We may say, A prize was given *him*, or A prize was given *to him*, A story was told *us*, or A story was told *to us*

2 Exceptions—Objects that may not be used as Subjects in the Passive

Reflexive Pronouns We should notice that when the direct object of a transitive verb is a *reflexive pronoun*, we cannot use such a pronoun as the subject of the verb in the passive voice

He killed *himself* (*Active*)

If we turn this sentence into the passive voice, it becomes

He was killed by himself

We cannot use *himself* as the subject

It is better, as a rule, not to turn such sentences into the passive voice

3 The Adverbial Accusative.—In such a sentence as

He worked an hour,

the word *hour*, though in the accusative case, is not the direct object of the verb *worked*, but is an adverbial accusative, meaning *for an hour* We cannot turn this into the passive and say,

An hour was worked by him

Similarly, sentences such as

He talks *all day*, He waited *a moment*,

cannot be turned into the passive voice

When we are in doubt whether a word is an *object*, or an *adverbial accusative*, it is a useful test to try

whether we can put such a sentence into the passive voice

EXERCISE 195

Give 10 sentences, each containing *one or more objects*, and then turn the sentences into the *passive voice*, if possible in more than one form.

EXERCISE 196

Turn the following sentences into the *passive* 1 Jack lent me sixpence 2 This made us all very happy 3 She told us a thrilling story 4 I gave him the hint 5 Jack paid me what he owed 6 He allowed us Rs 500 a month 7 He left us only a few crumbs 8 The waiter brought us some delicious ices 9 He played us a delightful melody 10 He refused my request

4 The Retained Object —In such a sentence as

He was given a prize by the master,

we see that the verb (*was given*), which is in the passive voice, is followed by an object (*prize*) in the accusative case. Such an object is called the **Retained Object**. The *retained object* is found only after verbs that take two objects.

There is no strict rule as to which of the two objects should be made the subject in the passive voice.

Thus we may say

Active His employer gave him *another chance*

Passive (1) *He* was given another chance by his employer

(2) *Another chance* was given *him* by his employer

Though there is no strict rule in such cases, the general tendency, where *a person* and *a thing* are concerned, is to make the *person* the subject of the passive verb.

EXERCISE 197

Write sentences using the following verbs (1) in the *active voice*, (2) in the *passive* ask, tell, lend, show, offer, award, teach, refuse, dismiss, allow

EXERCISE 198

Give 5 sentences with a *retained object* in each

5 Different Uses of the Passive Voice—Let us consider the different uses of the passive voice, always bearing in mind that, when it is possible to use both voices to express the same idea, we should use, as subject of the sentence, the word on which we wish to concentrate the interest of the reader

We use the **passive voice** in preference to the active

(1) When the *subject* in the active voice is *unknown*, or *cannot easily be stated*

He *was captured* in the battle of Mons (He was captured by someone, but we cannot precisely say by whom)

The town *is well provided* with schools

She *was tempted* to buy

It *is said* that there will be a great crowd

In such cases the passive form is to be preferred , in fact, it would often be difficult to find a suitable active form

(2) The **passive** is usually preferred, when the *subject* in the active voice is *unmistakably clear from the context*

His hopes *were disappointed* (The context may make it clear that his *failure* disappointed his hopes)

She *was dismissed* (By her mistress) (*Active They dismissed her*)

He *was expelled* (Active *The master expelled him*)

He *was sent* to prison for three years (Active
They, or the judge, sent him to prison)

(3) We sometimes use the **passive voice**, *in order to avoid the too frequent use of the pronoun " I "* . Thus we write

This matter *will be* more fully dealt with in a later chapter, instead of, *I shall deal* more fully

As has already been said, instead of, *As I have* already said

(4) The **passive** *is preferred, if we take a greater interest in the sufferer than in the doer of the action*

My brother *was run* over by a motor car

The cellar *was flooded* with water

The ship *was wrecked* in a storm

(5) Sometimes we change from active to passive in the middle of a sentence, *in order to give variety to it, and to make easier the transition from one part of a sentence to another*

He *spoke* for an hour, and his remarks *were received* by the audience with frequent bursts of applause

6 Transitive Verbs with Passive Meaning in the Active Voice — Certain transitive verbs are used in the *active voice* with a *passive meaning*

The milk *tastes* sour The flower *smells* sweet

That house *lets* easily That book *sells* well

The sentence *reads* badly

The sense is

The milk, being tasted, is found to be sour The book, when offered for sale, finds ready buyers
The sentence, when it is read, sounds badly

Note —Such expressions as, *He is gone*, *He is come*, are not passives, since the verbs *go* and *come* are intransitive verbs and cannot be used in the passive, they are merely alternative forms for, *He has gone*, *He has come*

EXERCISE 199

Change the verbs into the *passive voice* 1 The boy climbed the tree 2 He was watching me 3 King Canute could not check the flow of the tide 4 The tailor is making me a new suit 5 We saw his arrival 6 All the girls laughed at her 7 We expected to win the match 8 A thief entered our house last night and stole some money 9 The result astonished me 10 We should always keep promises

EXERCISE 200

Change the verbs into the *active voice* : 1 Hari was elected by the boys 2 His hand was caught in the machine and all his fingers were crushed 3 The fire was extinguished by the Fire Brigade 4 A poor blind man was knocked down by a car 5 The newspaper is published every Saturday. 6 A great deal of fish is eaten in Bengal 7 The wasps' nest was destroyed with gunpowder 8 The bear was caught in a trap 9 You will be misunderstood if you say that 10 The car was started with great difficulty

EXERCISE 201

Change the voice of the verb in each of the following and point out any differences in meaning made by the change 1 It is reported that there has been an accident on the line 2 We know that the earth goes round the sun 3 A motor car ran over my dog 4 All traffic was suspended for nearly an hour 5 He was taken ill at four o'clock and the doctor was sent for 6 No reason was given for this decision 7 She sang a charming song and was twice encored 8 It was proposed to increase the annual subscription, but this was objected to 9 You will find it stated a few pages further on that the King's power had practically disappeared 10 It does not follow that, because we are for the moment safe, we can at once relax our vigilance

EXERCISE 202

Change the voice of the verbs in the following 1 Who did that ? 2 What did he say ? 3 How was the window broken ?

4 Put it on the shelf 5 He told some very interesting stories
 6 Why do you suspect me ? 7 He only just caught the train
 8 The dog brought back the stone in his mouth 9 The bird
 was building its nest in the tree 10 He gave me a very hand-
 some present 11 He was training his horse for the race

EXERCISE 203

Change the voice of the verbs in the following 1 My purse
 has been stolen 2 Order my dinner 3 Who broke the
 window ? 4 We can do little without hard work 5 The
 unfortunate should not be laughed at 6 Pity the poor blind
 man 7 Everyone desires happiness 8 Why did you rob
 him of his money ? 9 His friends despaired of his life 10 He
 was appointed monitor of the class 11 He turned me away
 from his door 12 I strongly suspect him of cheating 13
 Follow your leader 14 You will be told more about this
 to morrow 15 He was made prisoner during the war 16 It
 is said that he will be the next Prime Minister 17 Those
 enticing shops tempt us to spend our money 18 Circum-
 stances obliged me to resign 19 They elected him by a great
 majority 20 I saw him go out

6 Uses of the Present Tense —The Present Simple
 or Indefinite is sometimes used

(1) *Instead of the past tense*, in order to make a
 narrative more vivid, this is usually known as the
Historic Present

Blind Bartimeus at the gates

Of Jericho in darkness *wants*

Saint Brandan *sails* the northern main,

The brotherhood of saints *are* glad

(2) *Instead of the future tense*

The train *starts* in ten minutes

She *goes* to school next Monday

The result *comes* out next week

Note —This usage is most common with *verbs of motion*
go, come, start, return, etc

(3) *Instead of the future*, in a subordinate clause beginning with *if* or *when*

I will tell her when I *see* her (Not, when I *shall see*)

If I *get* one, I will send it to you (Not, If I *shall get*)
If you *run*, you will just catch the tram

The sense seems to require that the verb in the subordinate clause should also be in the future tense, but idiom uses it in the present tense

(4) *As a substitute for the present perfect tense*, in such expressions as

I *hear* you are going abroad this summer

We *learn*, as we go to press, that the Prime Minister himself will take charge of the bill

I *am told* that he is an authority on the subject

In these sentences the present tenses, *I hear*, *we learn*, *I am told*, are equivalent in meaning to *I have heard*, *we have learnt*, *I have been told*

7 The Present Continuous Tense is used

(1) *Instead of the future*

My brother *is going* to London to-morrow.

She *is leaving* at the end of the term

She *is being married* next month

(2) We may here also notice the expression *is going* (equivalent to *about to*), which has become practically another form of the future

He *is going* to win the race (He is about to win)

She *is going* to try for a scholarship

8 The Present Perfect Tense indicates that an action is *just now completed*

We *have won* the match

But, it may be objected, the action of winning is *past*, how then can the tense be *present* ?

The answer is that we are thinking of the *completion* of the action rather than of the *time*. *We have won* indicates that the action is now, in the present time, completed. If it had happened some time ago we should use the *past tense*, and say

We won the match last week

If we say *The boy has been* in the class for nearly a year, we mean that the boy is still in the class. If he were no longer in the class, we should say *The boy was* in the class for nearly a year.

The *present perfect tense* indicates that an action is *just now completed*, and that *its consequences* are still present. There is a reference to *two periods of time*, the present and the past.

We should note that *all the perfect tenses refer to two periods of time*, and that they lay stress on the *completion* rather than on the *time* of the action.

Note —(a) We may here notice the peculiar uses of the present perfect tense of the verb *get* (*I have got*) in the sense of *I have*, *I possess*

I have got a new pen *I have got* a headache *I've got* a robe

This is different from the use of the verb in its ordinary sense, viz, *obtain*, *gain*, in such sentences as

I have got all the money I want (I have obtained)

He will *get* a bad name if he does that (Acquire)

(b) There is also the use of *get*, in the sense of *be* or *become*

Be careful you *don't get* run over

He is sure to *get* killed

(c) *Get* is also used in the sense of *arrive*

He will have gone when you *get* there

I *got* there just in time.

The Present Perfect Continuous emphasizes the *continuousness* of an action just completed

I have been using a fountain pen

She has been telling us all about it

What have you been doing to your hand ?

9 Uses of the Past Tense —The Past (*simple* or *indefinite*) is used to denote

(a) *An action in the past*

William the Conqueror *won* the Battle of
Hastings

She *left* school last year

(b) *An action going on in the past :*

We *bathed* and *fished* all day

People *rushed* hither and thither and *made*
fruitless efforts to escape

(c) *A habitual action in the past*

The ancient Britons *painted* themselves with
woad

In the Stone Age man *used* implements and
weapons made of flint

(d) *An action begun a short time before and perhaps continued up to the time of speaking*

I called to see if you would subscribe to our fund

I came to ask you to vote for Mr Smith

Such forms we often use in preference to saying

I have called

I have come

Note —We may also notice the *polite*, or *deprecatory* use of the past tense, instead of the present, especially in questions and requests

Could you please tell me the time ? (Instead of *Can you*)

Would you kindly turn on the light ? (Instead of *Will you*)

Might I inquire why you did this ? (For *May I*)

Did you wish to see Mr Jones ? (For *Do you*)

Was this the sort of thing you wanted ? (For *Is this*)

10. The Past Perfect Tense indicates that *an action was completed at a certain point of past time*

When I reached the spot the man *had disappeared*

I knew by the clapping that he *had finished*

This tense, like the present perfect, refers to *two periods of time, one action being completed before the other takes place*

The following table may help to make clear the use of the past perfect tense

<i>First Action Completed</i>	<i>Second Action took place</i>
1 The train had started	(when) they reached the station
2 The man had sunk	(before) help could reach him
3 The car had stopped	(when) the policeman signalled

Note—In such sentences as He *had finished* his work, though only *one* action is expressed, the other is understood. The sense is He had finished his work *before something else happened*

The *Past Perfect Tense* is frequently used in indirect speech

<i>Direct</i>	<i>Indirect</i>
I caught a cold last Monday	She said that <i>she had caught</i>
I have sold the house	He said that <i>he had sold</i>
I was rather hasty when I said that	He said that <i>he had been rather hasty</i>

11 The Past Perfect Continuous Tense denotes that the action had been going on at, or before, some point in time past

He had been writing a letter to his father

She had been teaching for a year or two before she went to Cambridge

12 Uses of the Infinitive —The *Infinitive* may be used as an **Adjective**, qualifying a noun or a noun equivalent

Something *to eat*

What is the correct thing *to say*

(b) **The Infinitive** may also be used as an **Adverb**

(i) Qualifying a *verb* or an *adjective*

I tremble *to think* of it (*Verb*)

We are sure *to win* (*Adjective*)

(ii) To indicate *purpose*

When did you go *to see* him

He sent an army *to attack* the town

(iii) To express *result*

He did not live *to finish* his book

The noise was so tremendous as *to be heard* for miles

13 The Infinitive is also used in **Absolute Construction**, that is to say more or less independently of the rest of the sentence

To cut a long story short, I sold him the horse

To be sure, he may agree

To tell the truth, I do not know

14 The Infinitive is sometimes **Active** in form but **Passive** in meaning

The reason is not far *to seek* (to be sought)

HIS motive is not difficult *to understand* (to be understood)

There is a great deal *to do* in the house (to be done)

15 The Infinitive is sometimes used adjectivally with such words as *soon*, *shortly*

A play *soon to appear* in London

A book *shortly to be published*

A goat *about to be sacrificed*

In such instances the *infinitive* has the force of a *future participle*

16 The Split Infinitive — This consists in separating the *to* of the infinitive from the verb

To suddenly *appear*

To in all seriousness *say* such a thing

This construction is usually condemned as bad English and should, as a rule, be avoided, but we should beware of being too pedantic about it, for we can find numerous examples of split infinitives in the works of many great authors both old and modern

CHAPTER V

CORRECT USE OF THE PRESENT PARTICIPLE

1 The Correct Use of the Present Participle —The present participle is an *adjective* and always qualifies a noun, or pronoun, either expressed or understood, it is therefore necessary, when writing or speaking, to make clear to what noun or pronoun the participle refers

The best way to avoid mistakes is to remember that the *word to which the participle refers should be the same as the subject of the finite verb*

Note—This rule does not apply to the *nominative absolute*

2 Examples of the Correct and the Incorrect use of the Present Participle

(1) *Incorrect* Walking through the park it began to rain *Correct* As I was *walking* through, etc

The mistake in the first sentence is that there is no noun or pronoun to which the participle is attached

(11) *Incorrect* When *trying* to swim, the mouth must be kept above water *Correct* When *you* are *trying* or When *one* is *trying*

In the first sentence the only noun to which we can attach the participle *trying* is the word *mouth* The sentence then reads When the *mouth* is *trying* to swim This makes nonsense, and we see clearly

that a noun or pronoun must be supplied, as in the correct sentence given above

(iii) *Incorrect* He was made Prime Minister, thus *necessitating* several changes in the Cabinet *Correct* He was made Prime Minister, the appointment necessitating several changes in the Cabinet

It was not *he* who necessitated many changes, it was *his appointment* that necessitated the changes

(iv) *Incorrect* *Trying* to escape, the dog met him at the front door *Correct* As *he was trying* to escape, the dog

We should notice that it was *he* who was trying to escape, not the *dog* We must therefore supply the noun *thief*, or the pronoun *he*, in order to make the sense clear

(v) *Incorrect* *Arriving* late, the meeting had already begun

In this sentence it is not clear who arrived late, it certainly could not be the *meeting* that arrived late We must therefore supply a noun or pronoun, and write *Arriving* late, *he* (Mr Smith) found that the meeting had already begun

(vi) *Incorrect* The scout explained that, *being* *Saturday*, they were anxious to secure a good place for their Sunday rest

Here there is no noun to which *being* can be referred, we must therefore supply the noun *day*, or the pronoun *it*, and write The scout explained that, *the day being* *Saturday*, they were

(vii) *Incorrect* *Saying*, "We will camp here for to-night," the word was given to halt

When we examine this sentence, we see that there is no noun to which the participle *saying* can be referred

Who said ? We are not told We must therefore supply a noun or pronoun, and write *Saying*, "We will camp here for to-night," the *captain* gave the word to halt

We see from all these examples that great care is necessary in the use of the present participle In order to avoid *mistakes*, we must state clearly the noun or pronoun to which the participle refers

3 Independent use of Participles—We must here notice some exceptions to the rule we have just been studying Some participles are passing into use as *prepositions*, or as parts of *adverb phrases* In such cases it is not necessary to state the noun or pronoun to which the participle refers, since the participle is now being used as some other part of speech

Considering all things, you were quite right

Here the word *considering* is used as a preposition, governing the noun *things* and does not qualify any noun

Roughly speaking, there were fifty people there

Here *roughly speaking* is an absolute phrase like the nominative absolute

Assuming that you are right, there is no more to be said

Allowing for extras, it should cost about a hundred rupees

In the above examples, we can explain the exceptional use of the participles by saying that they are being used as other parts of speech

4 Incorrect Use of the Expression "due to"—We frequently find the expression *due to* incorrectly used, instead of *owing to*

Incorrect He failed *due to* his weakness in English
Correct He failed *owing to*

The explanation is that *due to* is adjectival and must be used to qualify a noun, while *owing to* is used as a compound preposition

Thus we may correctly say

His *absence* was *due to* illness.

But it is incorrect to say

He was *absent due to* illness

We give a few more examples

Incorrect The army failed *due to* the incompetence of the leader
Correct The army failed *owing to*

Incorrect Hares, *due to* the fact that they are so often hunted, have a deep distrust of man
Correct Hares, *owing to* the fact

We may avoid mistakes if we bear in mind that *due to* is adjectival and must qualify a noun, while *owing to*, being prepositional, governs, but does not qualify nouns or noun equivalents

If you are in any doubt, it is better to use *owing to* instead of *due to*

EXERCISE 204

Say whether the *participles* are correctly used or not
1 Being a family man, his income was hardly sufficient for his needs
2 Being anxious to secure your custom, will you kindly fill up the enclosed form?
3 Considering all things, we did not do so badly
4 Roughly speaking, they are about six to one of the population
5 Referring to your letter of May 2nd, you state that you have received no invoice from us
6 Walking along the road, the scenery grew finer and finer
7 He failed, due to his bad spelling
8 Failing him, we have got two other reserves
9 Counting the dog, there are twelve of us
10 Darkness increasing, we gave up the search

GERUNDS AND PARTICIPLES

5 How to distinguish Gerunds from Participles — There may sometimes be a difficulty in distinguishing a Gerund from a Participle, as there is no difference in form, but if we notice carefully how the word is used, and remember that the *Gerund is a Noun*, whereas the *Participle is an Adjective*, we shall not often go wrong

Let us take a few examples .

- (1) A *sleeping* dog (11) A *sleeping* room

In No (1) *sleeping* is clearly an adjective qualifying dog, therefore *sleeping* is a participle

In No (11) the sense is, *A room for sleeping*, hence the word *sleeping* is a noun, and therefore to be classed as a *gerund*. The tendency is to treat as compound nouns such expressions as *sleeping room*, and sometimes we find the two parts united by a hyphen, *sleeping-room*

6 Here are a few more examples the study of which will help us to distinguish between gerunds and participles

<i>Participle</i>	<i>Gerund</i>
<i>Running</i> water	A <i>running</i> track.
A <i>walking</i> dictionary	A <i>walking</i> stick
He ceased, <i>laughing</i>	He ceased <i>laughing</i>
What is the use of him <i>coming</i>	What is the use of his <i>coming</i>
You were a long time <i>dressing</i>	You were slow in <i>dressing</i>

7 We may also notice that the *participle* and the

gerund may be employed, as alternative constructions, to express the same idea

Participle

You may rely upon me
doing all in my power
 Forgive me *reminding* you

The thought of a man
being drowned

Gerund

You may rely on *my*
doing all in my power
 Forgive my *reminding*
 you

The thought of a man's
being drowned

In such instances it is perhaps better to use the gerund with the possessive adjective, or with the noun in the genitive case, indeed some writers condemn the use of the participle as incorrect, but it is in such general use by educated people that we are bound to admit it

In some cases, such as the following, the use of the gerund with the genitive is very awkward

Participle

I have hopes of this
gathering being made an
 annual one

There is no likelihood of
Mr Jones agreeing to
 it

Is there any reasonable
 expectation of the *rich*
 ever *giving* all they
 have to the poor ?

Gerund

I have hopes of this
gathering's being made
 an annual one

There is no likelihood of
Mr Jones's agreeing to
 it

Is there any reason-
 able expectation of the
rich's ever *giving* all
 they have to the poor ?

In all these instances the participle is to be preferred to the gerund, in fact, in the last sentence the gerund sounds so awkward as to be impossible. But the best way out of these difficulties is to rewrite our

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sentences in other forms Thus we may say for the last one

Is there any reasonable expectation *that the rich will ever give . .*

EXERCISE 205

Say which are *gerunds* and which *participles* 1 She came tripping along 2 Tripping is forbidden by the rules 3 The yacht came scudding along before the breeze 4 It's no use my mentioning it 5 What's the good of him going ? 6 He spoke of being ready by Tuesday 7 What's the object of his pleading guilty? 8 He picked her pocket without any one noticing it 9 I'm going fishing to-morrow 10 He left his walking stick leaning against the door

EXERCISE 206

Write sentences using 10 words, first as *participles*, then as *gerunds*

EXERCISE 207

Are the words ending in *-ing*, *participles* or *gerunds*, or may they be both ?—A whipping top, a running stream, falling snow, snow falling, an acting manager, an acting copy, a laughing stream, an eating apple, a boiling pot, boiling point, boiling potatoes, a jumping ground, a jumping frog, a diving bird, a diving board, a crossing sweeper, a crossing bird

EXERCISE 208

Give 10 sentences containing a *gerund*, (1) *followed by an object*, (2) *without an object*

EXERCISE 209

Rewrite these sentences so as to get rid of the *participles* and *gerunds* 1 It is no use your denying it 2 I am not surprised at your hesitating to agree 3 Excuse me smiling 4 The thought of a man being killed was too much for her 5 I have hopes of our getting a good harvest 6 There is no chance of Mr Sen joining us 7 Is there any fear of him turning against us ? 8 There is a risk of his failing in mathematics 9 I have no doubt of his being willing to help us 10 Can you imagine him saying such a thing ?

PAST TENSE AND PAST PARTICIPLES

8 Past Tenses and Past Participles should not be confused with one another. It is the Past Participle that is used to form compound tenses.

He <i>drank</i> it (<i>Past Tense</i>)	He has <i>drunk</i> it (<i>Past Participle</i>)
She <i>began</i> it (<i>Past Tense</i>)	She has <i>begun</i> it (<i>Past Participle</i>)
The ship <i>sank</i> (<i>Past Tense</i>)	The ship <i>has sunk</i> (<i>Past Participle</i>)
She <i>sang</i> a song (<i>Past Tense</i>)	She has <i>sung</i> a song (<i>Past Participle</i>)
They <i>rang</i> the bell (<i>Past Tense</i>)	The bell was <i>rung</i> (<i>Past Participle</i>)

9 Past Participles used only as Adjectives — Certain past participles of *strong* verbs are used only as *adjectives* molten, cloven, gotten (in the phrase *ill-gotten*, and the verb *be-gotten*)

We find also that certain past participle forms of weak verbs are used only as *predicative*, or ordinary adjectives. The following sentences illustrate this use.

<i>Ordinary Verb</i>	<i>Adjectival Form</i>
He <i>bent</i> the iron bar	He prayed on <i>bended</i> knee
She <i>knitted</i> a shawl	His well <i>knit</i> frame
He <i>heaved</i> it overboard	The ship was <i>hove</i> to
They <i>gilded</i> the dome	A book with <i>gilt</i> edges

EXERCISE 210

Write sentences to illustrate the uses of the following: clove and cleft, swelled and swollen, melted and molten, rotted and rotten, bound and bounden, got and gotten,

shaved and shaven , awaked and awoke , hanged and hung
bent and bended , gilded and gilt

EXERCISE 211

Change into the *past tense* the verbs in the following sentences
1 Alone she sits and spins her thread 2 This measure benefits us all 3 He dyes his beard 4 He treads very lightly 5 The man weaves skilfully 6 I awake at dawn 7 He digs in his garden 8 The fish stinks 9 She wrings her hands for grief 10 The servant rings the bell 11 The picture hangs on the wall 12 The business thrives 13 The cock crows loudly 14 The wasp stings its enemies 15 The fly sticks to the wall 16 The farmer sows his corn 17 The tailor sews the shirt 18 He flings himself down 19 We begin the day with prayer 20 The thief slinks away in the dark

CHAPTER VI

I AGREEMENT OF THE VERB WITH ITS SUBJECT—NUMBER AND PERSON

1. A verb agrees with its Subject in Number and Person

NUMBER

2 Verbs have two numbers, *Singular* and *Plural*
When the subject is in the singular the verb must also be in the singular, and when the subject is in the plural the verb must be in the plural

I am ready We are ready

3 When the subject consists of two or more nouns, or noun equivalents, joined by *and*, the verb must be in the plural

His father and mother are dead

4 If the *two nouns refer to the same person*, the verb remains in the singular

My guide and counsellor is no more

Note—When two nouns refer to the same person, the article (*the* or *a*) is used only once *The captain and owner of the ship was present*

If two different persons are referred to, the article is repeated and the verb is in the plural *The captain and the owner of the ship were present* (See also p 203)

5. Two Nouns expressing one Idea —If two nouns joined by *and* express one idea, the verb may be in the *singular*

Bread and butter was his main diet
A horse and cart is coming along the road
Slow and steady wins the race
 The *long and short* of it *is* this
 The *sum and substance* of the argument *is* as follows

6 Singular Subjects separated from the Verb — Sometimes we find a singular subject separated from its verb by a plural noun

Each of my friends *has* subscribed

We must be careful in such cases to use the singular verb, remembering that the verb agrees with the subject noun or pronoun, and not with any attribute or qualifying word

One of my brothers *is* the winner
A blend of colours *has* a charming effect
 The *language* of his essays *has* not improved
A medley of sounds *strikes* the ear

7 If the two nouns forming the subject are joined by *or*, *nor*, *either* or, *neither* . *nor*, the verb must be in the singular

Any boy *or* girl *sees* it at once
 Either a hammer *or* a mallet *is* the thing
 Neither Abdul *nor* Hamid *was* ready

Note —When one of the nouns or pronouns joined by *or*, *nor*, is in the singular and the other in the plural, the verb should be *plural*, and the plural subject should be placed next to the verb

Tom *or* his brothers *are* doing it
 Neither the soldier *nor* his friends *were* there

8 If two nouns are joined by *with*, or *as well as*, the verb remains in the *singular*

The King *with* his minister *was* present

The boy *as well as* his father *knows* him

Sometimes, however, we find the verb in the *plural*

Old Sir John *with* half a dozen more *are* at the
door —SHAKESPEARE

9 In the case of *collective nouns*, or nouns of multitude, the number of the verb depends on the way in which the noun is regarded. If we lay stress on the idea of unity, and regard the noun as standing for a whole, the verb is in the singular

The crew *was* a good one

But if we are thinking rather of the separate units constituting that whole, the verb is in the plural

The crew *were* at sixes and sevens

10 Nouns Plural in Form but Singular in Meaning are followed by the verb in the singular

The *news* *was* confirmed

The first *innings* *was* soon over

Mathematics *is* his favourite subject

Politics *keeps* him busy

11 Nouns Singular in Form but Plural in Meaning — Such nouns take the verb in the plural, if preceded by a numeral, or by an adjective indicating more than one

There *were* two *brace* of partridges in the bag

Several *yoke* of oxen *were* brought out

Three *dozen* *are* enough

Many *people* *are* very ignorant

12 Distributives.

(1) Distributives require the verb in the *singular*, since they single out individual persons or things from a group or number

Every man *does* his bit

Each screw serves its purpose

(11) Even when two or more nouns, preceded by a distributive, are joined by *and*, the verb usually remains in the singular

Each flower and *each* leaf *is* doomed to wither

Every man and *every* child *was* filled with joy

Every man, woman and child *was* vaccinated

13 *Either* and *neither* are sometimes followed by plural verbs

Are either of you going to-night ?

Do neither of you know ?

This arises from the fact that the distributive meaning is somewhat lost in such expressions, and the plural idea is uppermost in the mind, owing to the use of the expression *of you*

14 *All* is usually followed by a verb in the plural

All were willing ,

but sometimes *all* is followed by a verb in the singular

All is ready *All's* well that ends well

In such instances *all* is equivalent to the word *everything*

15 The Verb must agree with the Relative Pronoun in Number

This is one of the best *books* that *have* ever been written

In such a sentence there is a temptation to make the verb agree with the subject of the main clause, *this*, and the temptation is made greater by the fact that the word *this*, is followed by the word *one*, but we have to bear in mind that the antecedent to the relative pronoun *that*, is the word *books*, which is plural

The following are examples of sentences in which there is a danger of making the verb agree with the subject of the main clause, instead of with the relative

He is one of the few *politicians* who *are* free from prejudice

One of the most serious *disturbances* that *have* occurred in recent time

He is one of the best *men* who *have* ever lived

If we take the verb in each instance and ask ourselves the questions *Who are free?* *What have occurred?* *Who have lived?* we shall see at once what is the real subject of the verb, and we shall be saved from making mistakes

16 Relative Pronoun as Subject—If the subject is a *relative pronoun*, the verb must agree in *number* and *person* with the *antecedent* of the relative pronoun

I, who *am* your chief, will lead the way

You, who *are* the youngest, must go first

He, who wants one, may come to me

EXERCISE 212

Say whether the *number* of the verbs in the following is correct, or incorrect 1 I am not friends with her 2 *The Newcomes* was written by Thackeray 3 *The Canterbury Tales* are Chaucer's most famous work 4 Two and two are four 5 What is three times four? 6 Nine added to eight makes seventeen 7 Nine were saved 8 None but the brave deserves the fair 9 No one knows this better than I 10 Are any of your friends here? 11 If there are any pens left in

the box bring me one 12 Either of them are enough to drive a man mad 13 Neither is willing to come 14 Do you mean to tell me that neither of you know your tables ? 15 Your hat and coat are in the hall 16 Truth and honour is a more important matter than mere gain 17 None of the apples on the tree are ripe 18 His father as well as his wife was dead 19 I don't know whether his dress or his manners are more offensive 20 Neither Milton nor Dryden has anything to say on this subject 21 What are poverty or riches to him ? 22 Neither Bansi nor I are timid people 23 There are one or two matters about which I wish to consult you 24 Between one and two days were thus spent 25 The wages of sin is death 26 Fools are my subject 27 More than one man has been found to make this mistake 28 He is one of the few persons who has ever been able to do this 29 I am one of those who am unable to refuse my assent to this proposition 30 Good talk is one of the greatest pleasures there is 31 Who has come ? 32 Who have come ? 33 This is very bad news 34 Politics is a poor trade 35 At last his whereabouts was discovered 36 She is one of those who are always on the look-out to do a kindness to others 37 Nobody, not even themselves, were listening

EXERCISE 213

Supply *verbs* in the blank spaces 1 John and I — going 2 The secretary and treasurer — present at the meeting 3 The secretary and the treasurer — ready to answer all questions 4 Either a nail or a screw — what I want 5 Neither Tom nor his brothers — to be found 6 The general with his aide de camps — coming along the road 7 The girl as well as her mother — ill 8 The crowd — a huge one 9 The crowd — running in all directions 10 Each man — his own difficulties 11 Every boy — able to answer 12 — either of you know anything about this ? 13 All — over 14 All — assembled in the hall 15 He is one of the most unselfish men that — ever occupied the post 16 She is one of the few persons who — free from vanity 17 We have just experienced one of the most violent storms that — ever been known at this time of year 18 He is one of the wisest men who — ever lived 19 Each of my friends — done it 20 The standard of his answers — steadily improving 21 My father and I — agreed about this 22 You and he — about the same height 23 Either he or I — wrong 24 Either I or he — wrong 25 A great statesman and administrator — dead 26 The news — very welcome 27 Gulliver's Travels — written by

Jonathan Swift 28 One or other of our candidates——certain to get the post 29 He is one of those poets who——sure of immortality 30 Every boy and every girl——eager to enjoy the party

PERSON

17 A Verb agrees with its Subject in Person—This is the general rule, but we meet with some difficulties when the words forming the subject are of different persons We have therefore the following rules

Rule 1—If the words connected by *and*, forming the subject, are of different persons, the plural verb is in the 1st person rather than the 2nd or 3rd, and in the 2nd person rather than the 3rd

He and I (3rd and 1st) = *we* My brother and I
are going home

He and you = *you* You and your father *are* ready

Rule 2—If the subject consists of two or more words, of different persons, joined by *or*, *nor*, the verb agrees in person with the word nearest to it

Either you *or* I *am* wrong

Neither he *nor* you *are* wrong

Either you *or* he *is* wrong

18. Let us—Such forms as *Let us sit down*, though apparently in the 1st person, are grammatically in the 2nd person, since the subject of the verb is the pronoun *you*, understood (*You*) let us sit down

19. Impersonal Forms.—For want of a convenient impersonal form of the 3rd person in English, we often use the pronouns *we*, *you*, *they*, *it*, *one*

We say familiarity breeds contempt

You say rolling stones gather no moss

They say the rains will be good this year.

It is said the King will be present

One says so, but does one really think so ?

The form *one says* is not very often used in ordinary speech

20 Polite Forms — Sometimes, for politeness' sake, we try to avoid the use of the 1st person (*I*), and substitute some expression in the 3rd person

Your petitioner *prayeth* (or *prays*)

Your humble servant *desires*

The present writer *thinks*

The plural *we* is used instead of *I*.

(1) by Kings *We* proclaim

(2) by Editors *We* think it our duty to say

The 3rd person is also sometimes used instead of the 2nd (*you*) for politeness' sake

If your Honour *wishes* (Instead of, *If you wish*)

As Your Highness *orders*

EXERCISE 214

Comment on the *person* of the verb in the following

1 You and I will know what to do 2 You or I am ready to go 3 You and I are bound to be found out 4 Your Highness has been pleased to grant our request 5 Your humble servant is ready to obey 6 Madam has seen all our hats 7 Neither you nor Mary is to blame 8 Neither you nor Mary are to blame 9 It is I who am going to do it 10 It is I who is going to do it 11 Let us go and find out 12 Did it tumble down and hurt itself? 13 We cannot continue this correspondence 14 And your petitioner will ever pray 15 We hereby declare that Parliament is dissolved 16 None was for a party, then all were for the state 17 It is said that gold has been found there 18 They say that peace has been declared 19 You and I are not likely to come to terms 20 Either he or I am going to fetch it

II SEQUENCE OF TENSES

The Sequence of Tenses is the principle in accordance with which the Tense in the Subordinate Clause follows, or is adjusted to, that of the Principal Clause

The rules for the *Sequence of Tenses* are as follows

Rule 1 —A Past Tense in the Principal Clause must be followed by a Past Tense in the Subordinate Clause

He *said* that he *knew* the man

He *hoped* that he *might* pass.

He *acted* as if he *were* mad

He *could* do it if he *wished*

He *would* do it if he *could*

Exception to Rule 1 —The *Past Tense* may be followed by a *Present Tense*, if the Subordinate Clause states some universal truth

He *learnt* that cheats never *prosper*

This *showed* him that God *is* over all

Thus he *proved* that parallel lines never meet

Rule 2 —A Present or a Future Tense in the Principal Clause may be followed by any Tense in the Subordinate Clause

He *says* he *wants* money

He *says* he *will want* money

He *says* he *wanted* money

He *will say* that he *wants* money.

He *will say* that he *wanted* money

Rule 3 —Subordinate Adverbial Clause of Purpose —
When the Principal Clause is followed by an Adverbial Clause indicating *purpose*, the two following rules are observed.

(a) If the verb in the Principal Clause is in the *Present* or the *Future Tense*, the verb in the Subordinate Clause is “*may*” (Present Tense)

He *comes* that he *may* learn

He *will ask* that he *may* receive

(b) If the verb in the Principal Clause is in any form of the *Past Tense*, the verb in the Subordinate Clause is “*might*” (Past Tense)

He *came* that he *might* see

He *had come* that he *might* see

He *was coming* that he *might* see

CHAPTER VII

AUXILIARY AND DEFECTIVE VERBS

1. **Be** —The form *be* is sometimes used instead of *am, is, are*, chiefly in poetical and legal language

“ If she *be* not fair to me,
What care I how fair she *be* ”

Resolved that all the shareholders *be* paid a
dividend of five per cent

The powers that *be*

2 **Were** —The past subjunctive, *were*, is used

(1) To express a wish or supposition that cannot be,
or is unlikely to be, realized

I would I *were* a bird
If wishes *were* horses, beggars would ride
If thou *wert* like the leaf

(11) But if the wish or supposition is a likely one, *was*
is used

If he *was* really knocked down, the driver would be
liable

Though he *was* quite eager to do it, it proved to
be beyond his powers

3. **Have** —The verb *have* is used

(1) As an *auxiliary* to form the *Present Perfect* and
Past Perfect tenses

Present She *has* been here
Perfect They *had* gone home

- (11) As an *independent* verb, meaning *possess*

He *has* a fine house in London
Lions *have* claws

Note—The form *have got*, in such sentences as, 'I have *got* a bad cold, is equivalent to the present tense, I *have* a bad cold, and must be regarded as an idiomatic usage. In such sentences as, He *has gone*, *has* is equivalent to *is*

4 I *had* rather—In such forms as, I *had* rather do it than not, *had* is used in a *subjunctive* sense, and the sentence is equivalent to, I *would* rather do it than not. *Do* is the infinitive with *to* omitted, the sense being, I *would prefer to do it rather than not to do it*

We find similar uses of *had* in

I *had* sooner be dead You *had* better go at once

5 “*Shall*” and “*will*”

(1) *Shall* is used in the 1st person singular and plural, as an auxiliary to form the *future tense*. When so used it expresses *simple futurity*

I *shall* take a return ticket

We *shall* be home to tea at five

Note—The abbreviated form of *shall not* in common use is *shan't*

(11) *Will* is used in the 2nd and 3rd persons, singular and plural, to express *simple futurity*

You *will* find it soon

He *will* be home soon after eight

Note.—The abbreviated form of *will not* is *won't*

(111) When *shall* is used in the 2nd and 3rd persons, it

ceases to be an auxiliary and becomes a verb of independent meaning

You shall go, means, *You will be obliged to go*, or
I shall compel you to go

Thou shalt not steal, means, *Thou art commanded not to steal*

(iv) *Shall* in the 2nd and 3rd persons expresses obligation, necessity, command or promise

You shall have a penny if you are a good girl
He shall do it to-morrow

(v) *Will*, when used in the 1st person, ceases to be an auxiliary and becomes a verb of independent meaning

I will go, means, *I am determined to go*

(vi) *Will* in the 1st person expresses willingness, desire, promise or determination

I will lend you my book

I will give you a shilling to take my bicycle home

(vii) “*Shall*” and “*will*” in Questions

(a) *Shall* and *will* are used in questions in the 1st and 3rd persons, in the same way as in statements *Shall you be there?* *Will he do it?*

(b) The practice in questions in the 2nd person is to use that auxiliary which we expect in the answer

Shall you buy a new dress to-morrow?

This is the correct form if it means, *Do you intend to buy a new dress to-morrow?*

The answer we expect is either, Yes, *I shall buy* or, No, *I shall not buy*

We wish to express mere futurity, and therefore use *shall*

If we use *will*, the question is converted into a request *Will you buy* ? or more politely, *Will you please buy* ? That is to say, *I desire you to buy*

The following sentences illustrate the use of *shall* and *will* in questions

Will you lend me a pen ? Answer expected Yes,
I *will*, or, No, I *will* not

Shall you be at school to-morrow ? Answer
expected Yes, I *shall*, or, No, I *shall* not

Will you come with me ? Answer expected Yes,
I *will*, or, No, I *will* not

(viii) *Should* is the past tense of *shall*

(a) When used in the 1st person it is an auxiliary verb, and is used to form the tense known as the *Future in the Past* (That is, it expresses an action which, at some past time, was regarded as being still in the future)

I said that I *should* return in a day or two

(b) *Should* in the 2nd and 3rd persons is used as an independent verb

You *should* do it without delay (You ought to)

He *should* be ashamed of himself (He ought to)

(c) *Should* is used with 1st, 2nd and 3rd persons to form the subjunctive mood

If I *should* find out, I will let you know

If you *should* fail, I should be greatly surprised

Should he upbraid, I'll answer with a smile

(ix) *Would* is the past tense of *will*

(a) When used in the 2nd and 3rd persons, it is an auxiliary verb and helps to form the *Future in the Past Tense*.

He said that he *would* be here at ten.

You knew that you *would* want it

(b) *Would* is used with 1st, 2nd and 3rd persons as an independent verb

I *would* do it in spite of everything (I was determined to do it)

You *would* try and try again (It was your habit)

He *would* go and nothing could stop him (He was determined to go)

(c) *Would* is used with 1st, 2nd and 3rd persons to form a *subjunctive equivalent*

I could if I *would*, but I won't

If you *would* help me, I should be happy

He could do it, if he *would* only try

6 "Should" and "would"—With the verbs *like*, *care*, *prefer*, *be glad*, *be pleased*, *be inclined*, etc , *should* is used in the 1st person

I *should like* to go

I *should be inclined* to think

I *should be glad* to help

I *shouldn't care* to meet him on a dark night

I *should prefer* another one

Such forms as, *I would like*, are to be avoided, since willingness is already expressed in the word *like*

Note —The abbreviated form of *would* is 'd

He'd (would) go if you told him to

7 *Will*, when used as an ordinary transitive verb is not the auxiliary, but a verb formed from the noun, *will*

He *willed* (left by will) all his property to his nephew

If you *will* (wish) you can do it

EXERCISE 215

Are *shall*, *should*, *will*, *would* used correctly ?—1 He that will not when he may, when he will he shall have nay 2 Thou shalt not steal 3 Whom should I see but Uncle Tom Cobley ? 4 Will you do it, or shall I make you ? 5 Courage will come and go 6 If you ask for the rector, anyone will direct you to his house 7 If we found our luggage we would be content 8 Here shall he see no enemy 9 You will please do as I tell you 10 I'm afraid I'll soon be gone 11 You'd be sure to make a mess of it 12 We shan't be there to see 13 You won't know anything about it

EXERCISE 216

Write 10 sentences to illustrate the uses of *shall* and *will*, and in each instance explain why *shall* or *will* is used

EXERCISE 217

Supply *should* or *would* in the blank spaces 1 I — go if I were you 2 His listless length at noontide he — stretch 3 I thought we — miss the train 4 — you do it if they ask you ? 5 He — if he could, but he can't 6 I — advise you to obey 7 — you meet him, give him this message 8 It — be a great pity if he failed 9 He said that he — be punctual 10 You — always sign your name legibly

8 Do.—The verb *do* is an *auxiliary* in

- (1) *Negative Sentences* I *do not* understand you
- (2) *Interrogative Sentences* Why *do* you want to go ?
- (3) *Emphatic Sentences* I *do* hope he will come *Do* tell me the secret

9 Unemphatic Use of “do”

- (1) *Do* is used unemphatically in statements, when the *natural order of subject and verb is inverted*, and the *sentence begins with an adverb, or an adverb equivalent*

Well do I remember the day

Sadly did we retrace our steps

Not a word did he utter

(11) In ordinary statements, the unemphatic *do* survives only in religious and legal language

We *do* pray thee, O Lord

I *do* hereby appoint X and Y to be trustees under this will

10 “Do” as a Substitute Verb — *Do* is used as a *substitute for other verbs* in such sentences as

He eats more than you *do* (eat)

I play cricket—so *does* he (play cricket)

Some folks love to cry, some folks *do*, some folks *do* (love to cry)

11. “Do” as an Independent Verb — *Do* is an independent verb with a full meaning of its own, in such sentences as

Do your duty and never mind the rest

He *did* all that a man could *do*

That will *do* (suffice)

How do you *do* ? (fare, prosper)

12 Substitute Verbs — Must, ought, need, dare, used as “substitute verbs”) The following sentences exemplify the use of these verbs as *substitute verbs*

You *must* go

Must I ? (go)

Ought he to pay ?

Yes, he *ought* (to pay)

Take it at once

Need I ? (take it)

I *dare* do it

Dare you ? (do it)

We *used* to play cricket

Used you ? (to play)

13 Two different auxiliaries with one verb — Care must be taken that the form of the principal verb is suitable to each auxiliary

She never *can* or *will* consent (Correct)

He *must* and *will* do his duty (Correct)

He *has* and *will* do his duty (Incorrect—should be He *has done* and *will do* .)

14 One Auxiliary to two Principal Verbs.—The auxiliary must be suitable to both verbs

She *has been praised* and *rewarded* (Correct)

Three *have been* caught and five *escaped* (Incorrect—should be, *five have escaped*)

CHAPTER VIII

SPECIAL USES OF PREPOSITIONS

1 At and in.

(1) *At* is used of *time* or *place* .

It happened *at* ten o'clock.

He is *at* the station

(2) *At* is used when speaking of *ordinary towns* and *villages* *In* is used when speaking of *countries* and *very large towns*

He lives *at* Puri, *at* Dover

He lives *in* England, *in* London, *in* Calcutta

2 *In* and *into*.—*In* is used of things at rest *Into* is used of motion

He is sitting *in* the class

He came *into* the room

3 *With* and *by* —*With* denotes the *instrument* *By* denotes the *agent*

He killed him *with* a sword, *with* a club, etc

Gopal was killed *by* a madman, *by* a tiger, etc

4 *Beside* and *besides* —*Beside* means *near, by the side of* *Besides* means *in addition to*

Sit down *beside* me

Besides all this, the corn must be cut

5. *From* and *since*.—Both these words denote *from a certain point of time*, but *from* can be used with *any*

tense, whereas *since* (when a Preposition) is used with the *Present Perfect*, or *Present Perfect Progressive tenses only*

He begins (will begin, began) work from Monday

He *has worked* since Monday

He *has been working* since Monday

(For more about *from* and *since* see pp 276-9)

6 But, when it means *except*, is a *Preposition*

I lost all *but* one

7 *Than* — *Than* is used as a *Preposition* in the expression *than whom*, otherwise it is a *Conjunction* This use is to be regarded as an idiom

Satan, *than whom* none higher sat — MILTON

EXERCISE 218

Supply *suitable prepositions* in the blank spaces (If more than one preposition can be used, make clear the difference in meaning)

1 He worked — an hour 2 My friends live — 3 The train — 7 o'clock 4 He was accidentally killed — his friend 5 He killed the snake — a stick 6 My brother was bitten — a snake and died — an hour 7 I can finish the work — less than an hour 8 You must get it done — ten 9 My friend lived — Calcutta — ten years 10 The room has been ready — ten o'clock 11 — those men and their neighbours a quarrel arose 12 — your letter of the 13th inst I have the following remarks to make 13 — these two I do not know of any suitable candidates 14 — all this time he was living — a few dried dates 15 — this I will give you a better one 16 He is very fond — sweets 17 He is always boasting — his money 18 The old man lived — three sovereigns 19 She came running — the street 20 The poor fellow died — fever 21 They sell this — the yard

EXERCISE 219

Write sentences illustrating *two or more different uses* of each of the following *prepositions* about, in, at, of, from, past, towards, under, over, through, to, within

8 Prepositions used after certain Words.—Particular prepositions are appropriate after certain words This is a matter of idiom and no rules can be given A few examples are given below , others may be noted in the course of our reading

(1) *Nouns followed by Prepositions*

alternative to	animosity against
antipathy to	antidote to a poison
aversion to or from	bar to success
bias against a thing	collusion with a person
complicity in a crime	connection with
contrast to or with	enmity with a person
evasion of an order	heir to property
identity with	inference from
inkling of a secret	inclination to
jurisdiction over a county	jurisdiction in a suit
libel on a person	martyr to gout
menace to the public	offset to a loss
parody on or of a poem	predilection for a person
prejudice against a thing	premium on gold
relish for food	respite from sorrow
sequel to a story	slur on his reputation
specific against disease	sympathy with or for the poor
taste for drawing	(take) umbrage at his conduct
(at) variance with a person	zest for enjoyment

(II) *Adjectives followed by Prepositions*

abhorrent to his feelings	abounding in fruit
adequate to his needs	alien to his nature
alive to consequences	analogous to a thing
angry at a thing	angry with a person
amenable to reason	averse to or from cruelty
callous to suffering	chagrined at defeat
compatible with a thing	conducive to prosperity
consistent with efficiency	deaf to argument
debited with a sum of money	deficient in energy
deleterious to health	depleted of gold
derogatory to his dignity	detrimental to health
devoid of truth	different from something else

dubious *of* success
 endowed *with* learning
 essential *to* success
 fearful *of* consequences
 flushed *with* success
 fond *of* play
 good *for* nothing
 glutted *with* merchandise
 identical *with* a thing
 imbued *with* zeal
 impenetrable *to* argument
 incidental *to* the occasion
 indicative *of* his thoughts
 infatuated *with* a person
 infused *into* their minds
 inimical *to* peace
 inured *to* hardships
 irrelevant *to* the matter
 liable *to* error
 oblivious *of* duty
 partial *to* his relations
 prodigal *of* expenditure
 redolent *of* onions
 repugnant *to* one's feelings
 satiated *with* pleasure
 sensitive *to* cold
 subsidiary *to* a thing
 sympathetic *with* sufferers

tantamount *to* a denial
 transported *with* joy

dull *of* hearing
 envious *of* a person
 estranged *from* a person
 fertile *in* resources
 foreign *to* the subject
 fraught *with* danger
 good *at* games
 greedy *of* gain
 illustrative *of* the subject
 immersed *in* business
 impervious *to* water
 incumbent *on* a person
 indigenous *to* a country
 infested *with* vermin
 inherent *in* his nature
 insensible *to* shame
 inveigled *into* a trap
 involved *in* difficulties
 negligent *of* duty
 obnoxious *to* a person
 prejudicial *to* health
 prone *to* indolence
 replete *with* comfort
 sanguine *of* success
 sensible *of* his duty
 steeped *in* crime
 subversive *of* discipline
 synonymous *with* another
 word

tenacious *of* purpose
 void *of* intelligence

(iii) *Some Verbs followed by Prepositions*

abide *by* his promise
 abstain *from* evil
 accrue *to* a person
 acquit *of* a charge
 allude *to* a thing
 assent *to* a proposal
 bequeath *to* a person
 cavil *at* a thing

absolve *from* blame
 accede *to* a request
 acquiesce *in* a decision
 adhere *to* a plan
 apprise *of* a fact
 avail oneself *of* an opportunity
 carp *at* a thing
 coalesce *with* a thing

coincide <i>with</i> a thing	comment <i>on</i> a matter
compare <i>with</i> (like) things	compare <i>to</i> (unlike) things
condole <i>with</i> a person	conduce <i>to</i> well-being
connive <i>at</i> a crime	cope <i>with</i> a person
correspond <i>with</i> a person (write)	correspond <i>to</i> a thing (agree with)
dabble <i>in</i> politics	dally <i>with</i> a person
debar <i>from</i> doing	debit <i>with</i> a sum of money
deluge <i>with</i> water	demur <i>to</i> a statement
desist <i>from</i> an attempt	deter a person <i>from</i>
deviate <i>from</i> a course	dilate <i>on</i> a subject
differ <i>from</i> a person or thing	divest one's mind <i>of</i> pre- judice
doat <i>on</i> a thing	encroach <i>on</i> one's rights
elicit <i>from</i> a person	entail <i>on</i> a person
endow <i>with</i> gifts	expatiate <i>on</i> a subject
exonerate <i>from</i> blame	hanker <i>after</i> riches
fawn <i>on</i> a person	incite <i>to</i> action
identify a thing <i>with</i>	inveigh <i>against</i> a thing
indent <i>on</i> an office	pall <i>upon</i> the appetite
inveigle <i>into</i> a trap	prevail <i>over</i> (overcome)
prevail <i>on</i> (persuade)	relapse <i>into</i> sloth
refrain <i>from</i> evil	slur <i>over</i> a fault
revel <i>in</i> wickedness	tamper <i>with</i> a lock
sympathise <i>with</i> a person	vie <i>with</i> a person
tide <i>over</i> losses	

Note — *Avail* is usually followed by a reflexive pronoun. He *availed himself* of the opportunity. It is incorrect to say, He *availed of*

9 Words followed by different Prepositions and Adverbs — Some words, more especially *verbs*, are followed by several different prepositions and adverbs, each with a different meaning. The following are a few examples

appeal <i>for</i> help	break <i>through</i> restrictions
„ <i>to</i> a person	„ <i>off</i> (adv.) relations <i>with</i>
„ <i>against</i> a sentence	„ <i>news to</i> a person
break <i>into</i> a house	„ <i>with</i> a person
„ <i>oneself of</i> a habit	(cease friendly relations)

come <i>to</i> terms	look <i>after</i> (take care of)
„ <i>by</i> (obtain)	„ <i>at</i> (see)
„ <i>into</i> fashion	„ <i>into</i> (examine)
„ <i>of</i> (result from)	„ <i>for</i> (search)
„ <i>to</i> (amount to)	„ <i>over</i> (read)
fall <i>upon</i> (attack)	„ <i>through</i> (examine)
„ <i>into</i> a trap	run <i>after</i> (follow eagerly)
„ <i>off</i> (grow less) (adv)	„ <i>into</i> debt
„ <i>through</i> (fail) (adv)	„ <i>over</i> (read rapidly)
„ <i>under</i> his displeasure	„ <i>through</i> his money
get <i>off</i> (escape)	(squander)
„ <i>over</i> (recover)	take <i>to</i> a person (take a lik-
„ <i>on with</i> (work amicably	ing to)
with)	„ <i>to</i> (acquire a habit)
„ <i>out of</i> debt	„ <i>after</i> (resemble)
„ <i>through</i> his work	„ <i>upon oneself</i> (undertake)

EXERCISE 220

Make use of the following *nouns* in sentences, using *appropriate prepositions* after them abhorrence, access, admission, analogy, animosity, antidote, apology, appetite, assault, authority, bias, claim, collusion, comment, competition, complaint, complicity, conformity, consciousness, contrast, contribution, correspondence, dependence, deviation, disgust, drawback, enmity, estrangement, exemption, familiarity, harmony, hindrance, impediment, incentive, inference, insight, invective, justification, libel, limit, menace, obligation, parody, predilection, prejudice, relapse, relish, remorse, sequel, tenacity, treatise, unison, variance, warrant, yearning, zest

EXERCISE 221

Supply *appropriate prepositions* in the blank spaces
 1 The constable produced a warrant — his arrest 2 He showed a preference — ready money 3 Is there any pretext — his intervention 4 I must protest — this course of action 5 This produced a rupture — the parties 6 This book is a sequel — his earlier one 7 He sneers — religion 8 He delights — doing good 9 He has a great fondness — horses 10 They manifested great grief — his death 11 This is quite — harmony — the first proposal 12 You are — no obligation — pay — it 13 This proved an impediment — further progress 14 We

must make amends — our faults 15 The minister has access — his sovereign 16 They are certainly — collusion — the criminals 17 There is little analogy — the two cases 18 There is no comparison — the two 19 He quickly gained an ascendancy — his rival 20 Have you any claim — him ?

EXERCISE 222

Supply *appropriate prepositions* in the blank spaces 1 The field is adjacent — the school 2 I hope this is agreeable — your desires 3 Are you alive — the consequences — your action ? 4 We shall see whether they are amenable — reason 5 I feel very anxious — his safety 6 Be assiduous — your studies 7 He is evidently averse — notoriety 8 I am quite aware — his merits 9 The boy is certainly bent — mischief 10 The poor fellow was bereft — his senses 11 Parents are often blind — their children's shortcomings 12 She was born — poor parents 13 Akbar was co eval — Elizabeth 14 Is he cognisant — all the facts ? 15 Such recreations are hardly compatible — the proper discharge of his duties 16 Good eyesight is conducive — the success of a student 17 The company of my friend is most congenial — me 18 His appointment is contingent — his passing the examination 19 Such conduct is derogatory — his reputation 20 The report is devoid — truth

EXERCISE 223

Supply *appropriate prepositions* in the blank spaces 1 I am diffident — success 2 He was dismayed — the results of his action 3 The poor fellow seems to be rather hard — hearing 4 Few of the candidates are eligible — the post 5 They were quite enamoured — the idea 6 He is a man endowed — the highest gifts 7 I shall get even — him before long 8 He was, however, exonerated — blame 9 His untrustworthiness was fatal — any chance of promotion 10 This was quite foreign — my ideas on the subject 11 The voyage was fraught — danger to all concerned 12 Flushed — success he returned to his home 13 The market was glutted — jute 14 His comments were illustrative — his point of view 15 He entered upon the task imbued — confidence 16 It is incumbent — you to render what help you can 17 Such adventures are incidental — foreign travel 18 The man seems infatuated — the game 19 The house is infested — rats 20. You must try to infuse a little life — your reading

EXERCISE 224

Supply *appropriate prepositions* in the blank spaces

1 Those defects are inherent — his nature 2 He soon became mured — hardships 3 These remarks are irrelevant — the subject 4 He has always been lame — one leg 5 I am afraid he is very lax — his morals 6 You are in no way liable — his debts 7 He is lost — all sense of duty 8 The culprit was profuse — apologies 9 Punctuality is obligatory — all students 10 He seemed oblivious — the past 11 This mistake will, I fear, be prejudicial — his career 12 The fire was previous — the explosion 13 The room was redolent — garlic 14 The house is replete — every convenience 15 They all seem sanguine — success 16 Your conduct is subversive — all discipline 17 He is steeped — crime 18 Acknowledge is synonymous — confess 19 This is tantamount — a refusal 20 He was wary — incriminating himself 21 They are all tenacious — their purpose

EXERCISE 225

Write *sentences* using in each one of the following *adjectives* followed by an *appropriate preposition* accurate, adverse, aghast, akin, alien, angry, anxious, appalled, apprehensive, assiduous, aware, beholden, blind, capable, cautious, cognisant, conducive, compatible, congenial, covetous, deficient, deleterious, derogatory, despondent, detrimental, due, essential, exclusive, fertile, free, ignorant, impervious, infected, inimical, jealous, lavish, liable, natural, negligent, obnoxious, oblivious, odious, ominous, poor, precious, prodigal, prone, respectful, sacred, secure, sick, similar, temperate, true, vain, void, weary

EXERCISE 226

Write *sentences* using in each one of these verbs followed by its *appropriate preposition* (where more than one preposition can be used, give an example of each) absolve, account, acquiesce, adhere, agree, alight, allot, allude, alternate, appeal, apprise, ascribe, aspire, atone, attain, avert, balk, bask, beware, blush, border, brood, carp, cavil, chafe, clamour, coalesce, coincide, comment, compete, comply, concur, conduce, confide, confront, convict, cope, correspond, credit, dally, dawn, debar, defer, defraud, demur, descant, despoil, detract, devolve, dilate, disagree, dispense, dissuade, dissent, divert, divest, doat, elicit, encroach, endow, enjoin

EXERCISE 227

Write *sentences* using in each one of these verbs followed by an *appropriate preposition* (where more than one preposition can be used, give an example of each) excel, exempt, exonerate, expatiate, expostulate, fawn, grapple, grow, hanker, hinge, hover, identify, impart, impose, impute, inculcate, indict, inflict, infringe, initiate, inspire, intercede, intrigue, intrude, inveigh, involve, jump, labour, lapse, meddle, muse, officiate, participate, pine, presume, prevail, pride, prohibit, purge, rail, relapse, rely, remonstrate, repine, resolve, retahate, revert, side, speculate, subsist, succumb, sue, tamper, trench, trespass, venture, vie, wink, yield

EXERCISE 228

Supply *appropriate prepositions* in the blank spaces 1 I have not heard — him — last Christmas 2 It has been written — someone — a piece of chalk 3 The telegram reached me — 3 o'clock — the afternoon 4 You can rely — me to do my best — you 5 He grasped the branch — both hands 6 He called — his friends to testify — his character 7 The death — his friend preyed — his mind 8 I have made — my mind to reprimand him — his fault 9 It is — no use attempting to slur — the matter, it is best to make a clean breast — it 10 — this spurt — activity he again relapsed — idleness

EXERCISE 229

Supply *appropriate prepositions* in the blank spaces 1 I feel it my duty to remonstrate — him — his behaviour 2 On the expiry — the ultimatum they broke — diplomatic relations 3 They at last came — terms — prolonged negotiations 4 The enemy fell — them — the rear 5 He may get rid — the attack if he takes reasonable precautions — cold 6 Look — your garden well and you are sure to make a profit — it 7 They all run — the newest fashions — clothes 8 He was so prodigal — expenditure that he quickly ran — debt 9 As there is no amendment — this we will proceed — the next item — the agenda 10 She was pining — the child — whom she had been bereft.

EXERCISE 230

Supply *appropriate prepositions* in the blank spaces 1 — all this time he has been guilty — no crime 2 Chafing — the insult his chief desire was to revenge himself — his enemy 3 Forgetful — good manners he rudely broke — the conversation 4 He was subjected — every indignity by the man — authority — him 5 He resolved to stick — nothing in order to get the better — his rival 6 They could elicit no information — the man — reply — their questions 7 Being — such a difficulty he thought it best to comply — their demands 8 This book deals — the most important matters — question 9 In spite of his antipathy — the man he thought it wise to curry favour — him 10 He was known to be prejudiced — the defendant and could hardly be expected to deal fairly — him

EXERCISE 231

Supply *appropriate prepositions* in the blank spaces 1 — compliance — your request I acquiesce — a renewal — the agreement 2 I refrain — commenting — his total disregard — the facts — the case 3 If you will intercede — me — him I shall feel greatly beholden — you 4 — the interests — the ratepayers I must enter a protest — this useless expenditure 5 This neglect — duty alienated his best friends — him 6 I am amazed — his disregard — truth 7 Deaf — all entreaties he insisted — the payment — full — the debt 8 His kindness — heart and consideration — even the poorest endeared him — all 9 Full — his own importance he made himself an object — ridicule — his foolish pomposity — manner 10 Rather than balk him — revenge I am prepared to suffer the utmost rigour — the law

EXERCISE 232

Supply *appropriate prepositions* in the blank spaces 1 Mount Everest towers — all the other mountains 2 It is evident that burglars have broken — the house and have tampered — some of the locks 3 He is a person — high rank and his duty is to wait — the Maharaja 4 He fawned — his superior and eventually wormed his way — his confidence 5 He is overwhelmed — difficulties

which he is quite unable to cope — 6 A breach — this rule may prove prejudicial — his interests 7 His failure — the examination preyed — his mind. 8 — his return — leave he will revert — his former post 9 The poor fellow struggled — a long while — his misfortunes, but — the end succumbed — them 10 His attempt to render the poem — English was a mere parody — the original

10 Verbs used with, or without a Preposition — Some verbs are used with a preposition, and at other times without a preposition. The meaning is in each case different. The following are a few examples

Attend.	He attended (was present at) the meeting He attended <i>to</i> business (Paid attention to)
call:	I will call him (Summon him, tell him to come) I will call <i>on</i> him (Pay him a visit)
count	He counted the money I count <i>on</i> your assistance (Rely upon)
dispense.	The chemist dispenses drugs (Distributes) I can dispense <i>with</i> your services (Do without)
search	They searched the thief (Examined his pockets, etc) They searched <i>for</i> the thief (Tried to catch him)
send	Send him home (Make him go) Send <i>for</i> him (Cause him to come)

EXERCISE 233

Make use of the following verbs in sentences (1) *with*, (2) *without a preposition*, and make clear the meaning in each instance admit, guard, hold, prepare, see, send, strike, taste, touch, work

11 Like words followed by unlike Prepositions.—
Some words similar in form and derivation are followed by different prepositions

I carried out the work *according to* his advice
 I carried out the work *in accordance with* his advice.
 Light and darkness *alternate with* each other
 There is no *alternative to* surrender
 I am *confident of* success
 I have no *confidence in* him
 He is *descended from* Napoleon
 He is a *descendant of* Napoleon
 He is *fond of* children
 He has a great *fondness for* his grandchild
 The accident *hindered me from* attending
 His stammer is a *hindrance to* success
 He has a strong *prejudice against* tobacco
 Tobacco is *prejudicial to* health
 He is well *qualified for* the post
 He is *qualified to* practise as a doctor
 He was *disqualified from* appearing again
 He is *wanting in* good manners
 There was a *want of* courtesy in his behaviour

EXERCISE 234

Write sentences using the following words with *appropriate prepositions* abound, abundance, ambition, ambitious, attend, attendance, care, careful, charge, discharge, engage, engagement, enmity, enemy, equal, equality, fond, fondness, prejudice, prejudicial, repent, repentance, sure, surety, confide, confident, exclude, exclusive, dependent, independent, different, indifferent, prepare, preparatory, sensible, sensitive, sure, surety, want, wanting, according, accordance, agree, agreement, compete, competition, confess, confession, defend, defence, impute, imputation, infuse, infusion, join, junction, neglectful, negligence, prejudice, prejudicial, prevent, prevention, preventive, repent, repentance, succeed, succession, threat, threaten

12 Prepositions followed by Gerunds —Nouns, adjectives and verbs that take prepositions after them are usually followed by *Gerunds*, or by *Abstract Nouns*, and not by *Infinitives*.

Correct

It prevents me *from working*

He excels *in making* friends

He was disqualified *from appearing*

He is hopeful *of success*

There is no excuse *for lying*

I am fond *of seeing* my friends

Incorrect

It prevents me *to work*

He excels *to make* friends

He was disqualified *to appear*

He is hopeful *to succeed*

There is no excuse *to lie*

I am fond *to see* my friends

13 Words followed by an Infinitive —Some words are usually followed by an *Infinitive* Such are the following

I *intend to go* home as soon as I can.

He *advised us to take* shelter

We *hope to pass* this time

I am *inclined to think* so

It is *easy to make* mistakes

It is *hard to forgive* our enemies

14 Words used with either Infinitives or Gerunds.

You have a good *chance to pass*

You have a good *chance of passing*

He is *afraid of losing* his post

He is *afraid to lose* his post

I am *shocked at hearing* you say this.

I am *shocked to hear* you say this

15 Prepositions wrongly used, or wrongly omitted —
The following examples illustrate mistakes that need
to be guarded against

<i>Correct</i>	<i>Incorrect</i>
You may <i>order</i> the books	You may <i>order for</i> the books
I will <i>inform</i> him	I will <i>inform to</i> him
It does not <i>admit of</i> any excuse	It does not <i>admit</i> any excuse
They <i>dispensed with</i> his services	They <i>dispensed</i> his services
You do not <i>listen to</i> my words	You do not <i>listen</i> my words
I am <i>angry with</i> you	I am <i>angry upon</i> you.
He does not <i>obey me</i>	He does not <i>obey to</i> me

EXERCISE 235

Supply *prepositions* (or other words) where necessary

1 I was born — Ranchi — India 2 He was shocked — hearing such wicked words 3 You may order some new footballs 4 Do not be angry — me, I did it because I was afraid — losing your good opinion 5 I propose — it without delay 6 It is easy — mistakes 7 This will prevent you — catching cold 8 He is sanguine — success 9 She is very fond — animals 10 You must act — accordance — the rules 11 According — his custom he went — bed — ten o'clock 12 Storm and calm alternated — each other 13 He is a lineal descendent — Akbar 14 Have you any confidence — him? 15 I should have been — time if I had not been hindered — an accident 16 Such an obstacle should be no hindrance — an industrious young man 17 Sloth is prejudicial — health 18 I have no prejudice — men of his race 19 This is no excuse — your behaviour 20 There is no alternative — death

CHAPTER IX

SPECIAL USES OF SOME WORDS

Many words are used as different Parts of Speech, and with different meanings. The following are a few examples, the student may note others for himself.

1 Above is used as

- (i) An *Adverb* His dwelling is *above*
- (ii) A *Preposition* He stood high *above* the rest
- (iii) An *Adjective* The *above* examples explain it.
- (iv) A *Noun* All good things come from *above*

2 After is used as

- (i) An *Adverb* Jill came tumbling *after*
- (ii) A *Preposition* They all ran *after* the farmer's wife
- (iii) A *Conjunction* He arrived *after* the train had left
- (iv) An *Adjective* He will be famous in *after* days

3 As is used as

- (i) An *Adverb* I do not need it *as* much as that
- (ii) A *Conjunction* It is not so easy *as* you think
- (iii) A *Relative Pronoun* I had the same trouble *as* you had

We also find *as* used in certain special phrases *as regards*, *as yet*, I thought *as much*, *as well as*, *as good as* dead (practically dead)

4 Better is used as

- (i) An *Adjective* That is the *better* plan
- (ii) An *Adverb* I can do *better* than that
- (iii) A *Noun* You should pay respect to your *bettors*
- (iv) A *Verb* *Better* that if you can

5 But is used as

- (i) A *Conjunction* I went, *but* he stayed at home
- (ii) An *Adverb* She is *but* a child
- (iii) A *Preposition* None *but* (except) the brave deserves the fair
- (iv) A *Relative Pronoun* (with a negative force = *who not*) There was no one present *but* pitied him

6 Down is used as

- (i) A *Noun* We all have our ups and *downs*
- (ii) An *Adjective* He is on the *down* grade
- (iii) An *Adverb* *Down* he went like a stone to the bottom
- (iv) A *Verb* He means to *down* him in the end
- (v) A *Preposition* She came running *down* the stairs

7. Enough is used as

- (i) A *Noun* You have done *enough*
- (ii) An *Adjective* He made *enough* noise to deafen us
- (iii) An *Adverb* He does not advertise *enough*.

8 For is used as

- (i) A *Preposition* I can answer *for* him
- (ii) A *Conjunction* He refused to do so, *for* he was an honest man

Note — *For* is classified as a co-ordinating conjunction

9. Less is used as

- (i) A *Noun* He will not be satisfied with *less*
- (ii) An *Adjective* You should eat *less* meat
- (iii) An *Adverb* He proved *less* hostile than I feared
- (iv) A *Preposition* I paid him the price *less* the usual discount

10. Like is used as

- (i) A *Noun* He has too many *likes* and dislikes
- (ii) An *Adjective* We are men of *like* passions.
- (iii) A *Verb* I don't *like* him at all
- (iv) A *Preposition* You can't make one *like* that

11 Much and Very.

- (i) *Very* qualifies adjectives in the *Positive* and *Superlative* degrees That is *very* good news
It is the *very best* news I have heard
- (ii) *Much* qualifies adjectives in the *Comparative* and *Superlative* degrees That is a *much* better example It is *much* the best day we have had
- (iii) *Very* often qualifies the adverb *much* I feel *very much* better to-day
- (iv) *Very* and *much* are also used as adjectives
That's the *very* thing I said. We haven't *much* time

12. Near is used as

- (i) An *Adjective* That was a *near* thing.
- (ii) An *Adverb* It's coming *near*
- (iii) A *Preposition* The Post Office is *near* the school
- (iv) A *Verb* As they *neared* the winning post the excitement grew intense

13 Next is used as

- (i) A *Noun* To be continued in our *next*.
- (ii) An *Adjective* *Next* day he returned
- (iii) An *Adverb* His brother came *next*
- (iv) A *Preposition* He wears flannel *next* his skin.

14 No is used as

- (i) A *Noun* The *noes* have it
- (ii) An *Adjective* Half a loaf is better than *no* bread
- (iii) An *Adverb* He is *no* better than before

15 Now is used as

- (i) An *Adverb* Do it *now* It happens *now* and then
- (ii) A *Conjunction* *Now*, this is very bad
- (iii) A *Noun* You must work from *now* till mid-day

16 Once is used as

- (i) A *Noun* *Once* is enough for me
- (ii) An *Adverb* You need do it only *once* *Once* upon a time there was a king
- (iii) A *Conjunction* Let him answer, *once* he hesitates we have him (*Once* is here equivalent to *if only*)

17 Only is used as

- (i) An *Adjective* He sent his *only* son
- (ii) An *Adverb* The *only* wise God
- (iii) A *Conjunction* He begins well *only* he never perseveres

The word *only* is often wrongly placed We can see from the following examples how the sense is altered by changing the position of *only*

Only Satish passed in English. (No one else passed but Satish)

Satish *only* passed in English (Did no more than just pass)

Satish passed in English *only* (Failed in all other subjects)

18 Over is used as

- (i) A *Noun* He bowled three *overs* (cricket)
- (ii) An *Adjective* It was evidently an *over-charge*
(In such cases *over* usually helps to form a compound word)
- (iii) An *Adverb* He went *over* to the enemy
- (iv) A *Preposition* There was an umbrella *over* his head

19 Right is used as

- (i) A *Noun* We all have our *rights*
- (ii) An *Adjective* It is difficult to find the *right* word
- (iii) An *Adverb* Put it *right* there He was standing *right* in the middle of the road
- (iv) A *Verb* The ship *righted* herself and went on

20 Round is used as

- (i) A *Noun* The daily *round*, the common task
- (ii) An *Adjective* The *Round* Table Conference
- (iii) An *Adverb* He will come *round* to our view
- (iv) A *Verb* They *rounded* the corner in a bunch
- (v) A *Preposition* The path goes *round* the house

21 *Since* —The correct use of the word *since* presents some difficulties, but the observance of the following rules should enable students to overcome them

- (a) *Since* as an *Adverb of Time* has three meanings
 - (i) *From then* (from some time in the past up till now)

I first read it ten years ago and have remembered it ever *since*

Ever *since*, it has pained me in frosty
weather

I have been reading it ever *since*

He said that he had been a vagrant ever
since

Since, with this meaning, qualifies a verb in the *Present Perfect Tense* (or *Present Perfect Progressive*), sometimes, as in indirect speech, a verb in the *Past Perfect Tense*. It is often strengthened with the adverb *ever*, and usually (though not always, as may be seen in the second example) follows the verb it qualifies

(ii) *At, or during some time, between then (the past) and now*

He told me last week and has spoken of it
several times *since*

He told me that he had never done so *since*

I was at school with him but have seen him
only twice *since*

Here again, *since* usually follows a verb in the *Present Perfect* or the *Past Perfect Tense*, though it is occasionally used with other tenses, and may sometimes precede its verb

He confessed his fault and *since* seems sorry for
what he did

(iii) *From now* (from now backwards to some time
in the past)

Waverley, or 'tis sixty years *since* — SIR WALTER
SCOTT

That was long *since*

Since is rarely used in this sense by present day
writers, *ago* being nearly always preferred. Used with

this meaning *since* is generally, but not always (see first example above), found after a verb in the *Past Indefinite Tense*

(b) (i) **Since as a Conjunction of Time** means *from the time that*

It is now two years *since* he left

He said that it was two years *since* he had left

Two cars have passed *since* the accident took place

He said that two cars had passed *since* the accident *had taken* place

We should notice

(1) that *since* is followed by a verb in the *Past Tense* (or the *Past Perfect Tense* in Indirect Speech).

(2) *since* is preceded by a verb in the *Present Indefinite* or the *Present Perfect Tense* In Indirect Speech by the *Past Tense* or the *Past Perfect Tense*

(3) It is preceded by a word or phrase indicating a *period of time*, never by a word indicating a *point of time*

(ii) *Since* is also used as a conjunction indicating *cause* or *reason*

Since you say so, it must be true

We must try it *since* there is no other way

Since as a *conjunction of cause* may be used without restriction of tense

(c) **Since as a Preposition** meaning *from*

He has eaten nothing *since* Monday

He said that he had eaten nothing *since* Monday

The preposition *since* is used

(1) Before a word or phrase indicating a *point of time*, never before a word indicating a *period of time*

(2) It is preceded by a verb in the *Present Perfect* (or *Present Perfect Progressive*), or in the Indirect Form by a verb in the *Past Perfect Tense*

It is incorrect to use the preposition *since* with a word or a phrase indicating a period of time :

Incorrect He has been ill *since* three days

Correct He has been ill three days He has been ill *since* Monday

22 **Since and from as Prepositions** —The distinctions made in the use of these two prepositions need some attention The following rules and examples should help to make matters clear

(i) Both *since* and *from* are followed by words indicating a *point of time*, never a *period of time*

I have not seen him *since* last April

He worked *from* Wednesday till Friday

(ii) *Since* is preceded by a verb in the *Present Perfect* or the *Past Perfect Tense*, whereas *from* may be preceded by any tense

I have not had one *since* Christmas

The train ceases to run *from* to-day

He will act for me *from* to-morrow

(iii) *Since* refers only to *past time*, *from* refers to any time, *present*, *past* or *future*

He has been ill *since* Friday

You may begin work *from* to-day

He worked *from* Monday till to-day.

We shall begin *from* next Tuesday

23 **So** is used as

(i) A *Pronoun* So and so told me

(ii) An *Adjective* It is not very good, just so-so

(iii) An *Adverb* I am so glad you are better

(iv) A *Conjunction* I was wretched so they pitied me

24 Some is used as

(i) An *Adjective* Some men are born poets

(ii) A *Pronoun* Some are rich, others are poor

(iii) An *Adverb* There were some twenty persons present

25 Still is used as

(i) A *Noun* In the still of night

(ii) An *Adjective* Still waters run deep

(iii) An *Adverb* The quarrel still goes on

(iv) A *Verb* He stilled the tumult with a word

26 That is used as

(i) A *Demonstrative Adjective* Give me that book

(ii) A *Demonstrative Pronoun* What is that ?

(iii) A *Relative Pronoun* (introducing an adjective clause) Where is the box that I gave you ?

(iv) An *Adverb* That much he has done

(v) A *Conjunction* (introducing subordinate clauses)
He said that he was ready (*Noun Clause*)
He worked so hard that he was tired out
(*Adverb Clause*)

Note — *That* should never be used to introduce statements in direct speech. Thus it is incorrect to say He said *that* "I am quite ready if you are"

27 The is used as

(i) A *Demonstrative Adjective*, otherwise called the *Definite Article* The dog it was that died

(ii) An *Adverb* The more the merrier (*By how much* the more they are, *by so much* the merrier they will be)

28. *Well* is used as

- (i) An *Adverb* You have done *well* (*Predicative*)
A *well* situated house (*Attributive*)
- (ii) An *Adjective* I am quite *well*
- (iii) A *Noun* Leave *well* alone
- (iv) An *Interjection* *Well*, I am surprised

Note—As an interjection *well* is in common use with various meanings. The difference in meaning is made clear by the tone of voice in which the word is uttered.

- (i) *Astonishment* *Well*, who would have thought it ?
- (ii) *Relief* *Well*, he's come at last
- (iii) *Concession* *Well*, come if you like
- (iv) *Resumption of Talk* *Well*, who was it ?
- (v) *Qualified recognition of a point* *Well*, but what about the cost ?
- (vi) *Expectation* *Well*, then ? (What am I to expect next ?)
- (vii) *Resignation* *Well*, it can't be helped

29. *What* is used in several different ways

- (i) *Relative Pronoun* Tell me *what* you have heard
- (ii) *Interrogative Pronoun* *What* is the matter ?
- (iii) *Interrogative Adjective* *What* news is there ?
- (iv) *Interjection* *What* ! do you mean to defy me ?
- (v) *Adverb* *What with* one thing and *what with* another, I am perfectly distracted

Notes—(1) In iv *what* is not strictly an interjection, but is used almost as if it were one, not entering into the construction of the sentence, but simply expressing surprise.

(2) The meaning of the expression, *what with*, is *partly owing to*, and here *what* has the force of an adverb. Its use, in the expression, *what with*, is idiomatic and slightly old fashioned.

30. (i) *Why* is sometimes used with the force of an

Interjection expressing *surprise, hesitation, or slight impatience*

Why, there you are after all

Why, I can hardly say

Why, what folly is this ?

Other uses of *why* are

(ii) *Interrogative Adverb* *Why* did he run ?

(iii) *Relative Adverb* The reason *why* he did so is clear

(iv) *Noun* Never mind the *why* and wherefore

EXERCISE 234

State the *part of speech* of each of the words in italics

1 His character is *above* suspicion 2 This is evidently an *after* effect of the fever 3 He is as good as his neighbour 4 The *above* remarks are *beside* the point 5 In *after* years he will be honoured 6 Blessings from *above* attend you 7 I felt the same diffidence *as* you at speaking *after* him 8 It would be difficult to *better* that criticism 9 I agree, *but* think you should show more respect to your *bettors* 10 He is *but* a child *after* all and can *hardly* be expected to know *better* 11 *There* was no one *but* had enough 12 The *down* train is due *in less* than an hour 13 He came tearing *down* the road and passed us *like* a flash 14 Let's pass *on* to the *next* item, we have had *more than enough* of *this* 15 I'm very glad for your sake *that* you've got it *right at last* 16 The aeroplane came *right over* our heads and then flew *round the hull* 17 I met him *only once* some years *ago* and have never set eyes *on* him *since* 18 *Since* you say so I must *needs* believe it 19 *If* he would *only* say "Yes" or "No," we should be *less in* the dark *as to* his intentions 20 *Well, what* have you got to say for yourself *now* ? 21 *What* ' you don't mean to say he is *still* *alive* ? 22 *Since* this happened *there* has been *not much* doubt *as to* the result 23 You can begin to do *some work from next* Monday, *but* be very careful *not to over exert* yourself 24 He said he would charge me *only* five pounds for it, *less* ten per cent discount, *still* I think *that* is *more than enough* for *what* I am getting 25 *Why*, if *that* isn't my old friend *back again* 26 *Well*, I am pleased to see you *once more* 27 *Now, where in* the world have you sprung from ? 28 *Well done* old boy !

only one paper left *now*, you are *safe* to pass I should say
 29 The *next* thing is to get *as near* the house *as* we can *without*
 being seen 30 Put it *right there*, I congratulate you, I
 haven't heard *such* good news *since* I came *here*

EXERCISE 235

Write sentences using the following words in as many different ways as you can and name the *part of speech* in each instance above, again, indeed, both, ago, either, even, except, little, very, since, some, still, such, till, up, too, well, what, why

PART III—ENGLISH IDIOMS

ENGLISH IDIOMS

An idiom, the dictionary tells us, is a form of expression peculiar to a language. Idioms are usually fixed in form and to be employed only in certain contexts, we need, therefore, to be very careful how we use them, for it is very easy for anyone whose mother tongue is not English to go wrong. For example, though it is correct to say, "You are trying to *pick a quarrel* with me," it is quite incorrect to say, "You are trying to *pick up* a quarrel with me."

Many pitfalls are to be avoided when making use of idioms, and it is, therefore, a wise plan not to drag too many idioms into our speech or writing.

In the following pages are given a selection of English idioms in everyday use.

Above—It was all open and *above board* (fair, not hidden)

Abroad—He was *all abroad* in his calculations (incorrect)
I am going *abroad* (to some foreign land)

Account—He will *give a good account* of himself in the exam (do well). He *accounted for* two tigers (killed).
He *has gone to his last account* (is dead). This money was paid *on account* (in part payment).

Ace—He was *within an ace* of victory (very near). He is a flying *ace* (an expert airman).

Acid—This is the *acid test* (the decisive, crucial test)

Adam—The *old Adam* is still strong in him (inborn tendency to sin)

After—*After all*, what does it matter? (all things being considered). This is an *after-math* of the war (secondary result, second crop after cutting)

- Age.**—He *came of age* last month (reached the age of 21)
- Agree** —Let us *agree to differ* (give up trying to convince each other) The lobster *did not agree with him* (did not suit his digestion)
- Air** —He began to *give himself airs* (show off) Strange ideas are *in the air* (in the public mind) He is always *airing* his grievances (making public)
- All** —He was *all but* drowned (nearly) They were a hundred *in all* (altogether) It is *all one* to me (just the same). He is *all there* (in full possession of his senses)
- Apple** —His son is *the apple of his eye* (the chief object of his affection) Everything is in *apple-pie* order (in perfect order) That *upset his apple-cart* (disordered his plans)
- Arm** —Keep him *at arm's length* (at a safe distance) They received us *with open arms* (cordially) They were *all up in arms* at the idea (full of opposition)
- Away** —He *gave away* the secret (betrayed) This is *out and away* the best (beyond comparison) *Peg away* (continue working, persevere) He *made away with* his employer (murdered)
- Axe.**—I have *no axe to grind* in this matter (no private ends to serve)
- Back** —We have *broken the back* of this piece of work (overcome the hardest part) This *put his back up* (annoyed him) This was a *bad set-back* for him (reverse, defeat). He *backed* the car into the road (drove backwards) He *backed* the horse to win the race (betted on it)
- Bad** —He was once a nice boy, but he has *gone to the bad* (degenerated) He is a *bad egg*, a *bad hat* (a person of bad character) It is *bad form* to do that (want of manners) We are ten pounds *to the bad* (in debt) This will *make bad blood* between them (cause bitter feeling) I am *in his bad books* (out of favour with) He is *in bad odour with* his community (in bad repute).
- Bag** —He is a *mere bag of bones* (very thin) She *let the cat out of the bag* (betrayed the secret) He *bagged* the lot (took possession of)

Ball — *Keep the ball rolling* (keep the work going) He has *the ball at his feet* (a favourable opportunity) He opened the *ball* (started the proceedings)

Bar — He was *called to the bar* (became a barrister) I *bar* this sort of thing (object to) They are all good *bar* one (except)

Bargain — He lost all his money *into the bargain* (in addition) They *struck a bargain* (came to terms)

Bear — He *bears himself* well (behaves) It is *borne in upon* me (I am convinced) *Bear up* (keep up your courage) *Bear with me* (show consideration) This does not *bear upon* the case (has no connection with) *Bear* to the right (incline, turn)

Beat — The enemy *beat a retreat* (retired hastily) This is merely *beating the air* (vain effort) Don't *beat about the bush* any longer (hesitate) He is *beating up* recruits (enlisting)

Bed — You will not find this job *a bed of roses* (very comfortable)

Bee — He has evidently *a bee in his bonnet* (some crazy idea in his head) He made *a bee line* for it (went straight towards it)

Beg — *To beg the question* (assume the truth of the matter in dispute) This post is *going begging* (no one will accept it)

Bell — Who is to *bell the cat* ? (be the leader against the common enemy)

Belt — That is *hitting below the belt* (fighting unfairly)

Berth — His friends gave him *a wide berth* (avoided him) You will find it *a comfortable berth* (a pleasant job)

Beside — She is *beside herself* with grief (out of her mind) This is *beside the question* (irrelevant)

Best — *At best* it is a poor attempt (taking the most favourable view of it) *Put your best foot foremost* (make haste)

Bid — He *bids fair* to make a success of it (is likely)

Bird — By doing this you will *kill two birds with one stone* (achieve two objects at the same time) They are

birds of a feather) similar characters He is a *bird of passage* (one who frequently changes his residence) A *little bird whispered it to me* (I heard it from a private source)

Bit —I gave him a *bit of my mind* (scolded him) He took *the bit between his teeth* (threw off all restraint)

Black —There is always a *black sheep* in every class (bad character) I must have it *in black and white* (in writing) He was beaten *black and blue* (severely) He was *black-balled* (excluded by vote) The fellow is a *black-leg* (swindler) To *black-mail* (to obtain money by threatening to reveal discreditable secrets)

Blanket —He is a regular *wet blanket* (discourager of enthusiasm).

Blind —This is a *blind alley* (a road with no outlet, a plan that leads to nothing) This offer was a *mere blind* (a trick to deceive a person)

Blue —Things are *looking blue* (becoming gloomy) He is a *true blue* (loyal, faithful). He is of *blue blood* (high birth) This happens *once in a blue moon* (very rarely)

Bolt.—This was a *bolt from the blue* (an unexpected disaster)

Blow —He loves to *blow his own trumpet* (praise himself)

Bone.—He *made no bones about it* (had no scruples about doing it) This is a *bone of contention* between the two parties (cause of dispute) I have a *bone to pick with you* (cause for quarrel)

Book —This doesn't *suit my book* (is not convenient to me) He talks *like a book* (very correctly) You must *take a leaf out of his book* (imitate him) We must *bring him to book* (make him account for his actions)

Bow —He often *draws the long bow* (exaggerates) He has *two strings to his bow* (more resources than one)

Bread —This job is my *bread and butter* (means of living) He knows on *which side his bread is buttered* (where his real interests lie)

Breast —The prisoner *made a clean breast of it* (made a full confession)

Breath —The event *took my breath away* (astonished me)

Brief.—I *hold a brief* for no party (champion, plead for)

Bring—This *joke brought down the house* (caused loud applause) This *argument brings it home to me* (convinces me)

Bud—Their plans were *nipped in the bud* (cut short)

Bull—He *took the bull by the horns* (boldly met the danger) He is like a *bull in a china shop* (dangerously out of place)

Burn—He has *burnt his boats* (committed himself irrevocably) He *burns the midnight oil* (works late into the night) His money *burns a hole in his pocket* (is quickly spent) If you invest in this you will *burn your fingers* (suffer for your rashness)

Bury—They have at last *buried the hatchet* (made peace)

Business—He evidently *means business* (is in earnest) I *sent him about his business* (dismissed him)

Call—We must *call him to account* (make him answer for his conduct) This theory has been *called in question* (disputed)

Candle—It is unwise to *burn the candle at both ends* (overwork) He cannot *hold a candle to his father* (be compared with) The *game is not worth the candle* (the result does not justify the labour) You must not *hide your candle under a bushel* (keep your merits hidden)

Cap—*If the cap fits, you may wear it* (if the remark is applicable, take it to yourself) He *capped* his story with a better one (followed up)

Capital.—He is *making capital* out of the accident (turning to his own advantage)

Card—It is quite *on the cards* that he will win (likely) He has a *card up his sleeve* (a plan in reserve) He put *all his cards on the table* (openly showed all his plans)

Carry—He *carried all before him* (was completely successful) Self interest *carried the day* (prevailed) This argument *carried weight* (had influence)

Cart—To adopt this procedure is to *put the cart before the horse* (to reverse the natural order of things)

- Cast** —He *cast this in my teeth* (reproached me) He *cast in his lot with them* (joined them) He has a curious *cast of countenance* (appearance) He has a *cast in his eye* (he squints)
- Castle** —These are mere *castles in the air* (imaginary things)
- Cat** —He is waiting to see which way *the cat will jump* (events will turn out) They *made a cat's paw of him* (used him for their own ends)
- Catch** —This idea will soon *catch on* (become popular) He *caught a tartar* (found that his opponent was more than a match for him) It is a mere *catch-word* (a phrase used to attract public attention)
- Chance** —He always *has an eye to the main chance* (looks out for his own interests)
- Chapter** —He has given *chapter and verse* for all his statements (full reference) So he will go on *to the end of the chapter* (to the end of his life) It was a *chapter of accidents* (a succession of misfortunes)
- Clean** —Let us *make a clean slate* (start afresh) He *showed a clean pair of heels* (escaped by running away) He *made a clean sweep of them* (turned them all out)
- Close** —He is very *close-fisted* (miserly) They came to *close quarters* with one another (into close contact) He was *sailing very close to the wind* (just evading the law) We had better *close with* the offer (accept)
- Coals** —By doing a kindness to an enemy you will *heap coals of fire on his head* (fill him with remorse by doing him a favour) To send him books is *to carry coals to Newcastle* (send things to a place already full of them, useless labour)
- Cock** —That is a *cock and bull* story (improbable) They live *like fighting cocks* (luxuriously) *That cock won't fight* (that idea is no good) He is *cock of the walk* (master of the situation)
- Coin** —I will *pay him back in his own coin* (give him tit for tat)
- Cold** —He was murdered *in cold blood* (deliberately) They *threw cold water on* the proposal (discouraged) This

argument *leaves me cold* (has no influence on me) He was *suffering from cold feet* (afraid) He *gave me the cold shoulder* (ignored me)

Colour —He has been *off colour* for some time (unwell, unfit) He is *sailing under false colours* (an impostor) They came off *with flying colours* (successfully)

Come —All the facts *came to light* (became known). When *it comes to the point* he is useless (when the time for action comes) The match *comes off* to-morrow (takes place) How did you *come by* that? (obtain) This will go on for years *to come* (in the future) That was a *come down* for him (humiliation) I *came across* him yesterday (met) *Where do I come in?* (what advantage do I get?) He *came down with* the cash (paid)

Cook —The cashier *cooked* the accounts (falsified) This has *cooked his goose* (settled his fate)

Corner —They tried to *corner* the wheat market (obtain a monopoly of) This argument drove him *into a corner* (a position from which there was no escape)

Courage —He *plucked up his courage* He *screwed up* his courage He *took his courage in both hands* (nerved himself to do something) He *has the courage of his opinions* (dares to act in accordance with his belief)

Counsel —He *kept his own counsel* (kept his secret to himself)

Cricket —It *isn't cricket* (is not fair, honourable)

Cross —They are *at cross purposes* (misunderstand each other)

Crow —I have a *crow to pluck* with you (find fault) It is three miles *as the crow flies* (in a direct line) Don't *crow* over your enemy (exult over)

Crocodile —They were *crocodile tears* (pretended grief)

Cudgel —He *took up the cudgels* on my behalf (defended me) He *cudgelled his brains* in vain for an answer (thought hard)

Cut —His father *cut him off with a shilling* (disinherited him) This proposal *cuts no ice* (is useless) He *cut a poor figure* in the examination (did badly) This argument *cuts both ways* (can be used for or against) He *cut it*

very fine and nearly missed the train (allowed a small margin) *Cut your losses* (abandon an unprofitable undertaking) You must *cut your coat according to your cloth* (suit your expenditure to your income) He thinks himself *a cut above us* (superior to) *Cut along* (be off) The poor fellow was *very cut up* about it (in great grief) He is not *cut out* for a lawyer (fit to be)

Daggers —They are *at daggers drawn* (bitter enemies)

Dead —This law has become a *dead letter* (no longer in force) The race was a *dead-heat* (a tie) I am *dead* against it (completely) He fell down *dead-beat* (completely worn out) We have reached a *dead end* (a place from which there is no outlet, a blind alley)

Death —The poor fellow is *at death's door* (about to die) We must be *in at the death* (be present at the end of the affair)

Diamond —It is a case of *diamond cut diamond* (one rogue against another) He is a *rough diamond* (a good fellow but unpolished)

Do —You have been *done* (swindled) He is *well-to do* (rich) I *could do with* a new hat (need) You have *done well by me* (acted well towards) They *did for him—did him in* (killed him) It's a *regular do* (a swindle)

Dog —He *leads a dog's life* (is wretched) He has *gone to the dogs* (is ruined) He is a *dog in the manger* (selfish)

Door —He laid the blame of it *at my door* (on me) He is *next door to a fool* (almost)

Down —He looks *down in the mouth* (depressed) I want *money down* (cash payment) Don't *be down on* the boy (treat harshly) That will suit me *down to the ground* (completely) He looked *down at heel* (shabby) He is *down and out* (in abject poverty) He is *down on his luck* (in misfortune) The workmen *downed tools* (went on strike)

Drive —*What are you driving at?* (what do you mean?) He *let drive at him* (struck at) He *drove a roaring trade* (carried on a flourishing business)

Dust.—He is trying to *throw dust in your eyes* (deceive you)

Ear.—They *were all ears* when she spoke (very attentive) He is *over head and ears* in debt (deeply) I would *give my ears* to know (am very eager) He *has the minister's ear* (is able to gain the minister's attention) I sent him off *with a flea in his ear* (having rebuked him) My advice goes *in at one ear and out at the other* (makes no impression) He *set them by the ears* (provoked them to quarrel)

Easy—He is *in easy circumstances* (prosperous) His manners are very *free and easy* (free from formality) *Go easy* (don't hurry) *Take it easy* (don't exert yourself too much)

Eat—We made him *eat his words* (take back what he said) He will have to *eat humble pie* (apologize) They are *eating their heads off* (living in idleness)

Edge—That noise *sets my teeth on edge* (irritates me intensely) Don't *play with edged tools* (meddle with dangerous matters)

Egg—*Don't teach your grandmother to suck eggs* (don't give advice to persons wiser than yourself) He has *all his eggs in one basket* (all his money risked in one investment) He is a *bad egg* (a worthless fellow)

End—He spoke for three hours *on end* (continuously) *Keep your end up* (continue to do your part) He *went off the deep end* (got very excited, took extreme measures) He is *at a loose end* (out of work) He cannot *make both ends meet* (make his expenditure and his income equal)

Eye—He was *up to his eyes* in work (deeply engaged) This was an *eye-opener* for them (a surprise) That was all *eye-wash* (pretence) We do not *see eye to eye* in this matter (take the same view) They believe in *an eye for an eye* (retaliation, revenge) I saw it *with half an eye* (at a glance)

Face—He *pulled a long face* (looked gloomy) *On the face of it*, it is a good idea (to all appearance) We must *face the music* (face the consequences of our action) He *put a good face on the matter* (made the best of a bad business) He *had the face* to demand a thousand

rupees (the impudence) He *set his face against* the scheme (opposed) He *opposed me to my face* (in my very presence) This was a *regular facer* (a severe rebuff) We cannot *fly in the face of* public opinion (openly oppose)

Fall—His speech *fell flat* (was a failure) *His face fell* (he looked unhappy) He always *falls on his feet* (gets out of difficulties successfully) They at once *fell upon* him (attacked) He *fell foul of* me without any apparent reason (quarrelled with) The matter *fell through*—*fell to the ground* (failed) There is a *falling off* in attendance (decline) Supplies *fell short* (were insufficient)

Far.—He will *go far* (do well, prosper in life) That story is very *far fetched* (improbable) It is a *far cry* to Lahore (a long distance)

Fat—Now the *fat is in the fire* (the trouble has started) He lives on the *fat of the land* (in luxury) They *killed the fatted calf* (made a feast for the repentant sinner)

Father—*The wish is father to the thought* (we believe because we wish to)

Feather—We must not *show the white feather* (be cowards) He is *in fine feather* (in good spirits) They are *birds of a feather* (people of the same kind) This is a *feather in his cap* (an honour) You *could have knocked me down with a feather* (I was greatly astonished) The manager *feathered his own nest* at the expense of the firm (enriched himself dishonestly)

Fence—Don't *sit on the fence* any longer (hesitate which side to join)

Fiddle—He always *plays second fiddle* to Jones (acts as a subordinate) I am *as fit as a fiddle* (in very good health) Don't *fiddle away* your time (waste idly)

Figure—He *cut a poor figure* in the exam (did badly) He got the house at a *low figure* (small price)

Finger—He has all the facts *at his fingers' ends* (knows well) She *can twist him round her little finger* (has him in complete control) My *fingers itch* to do it (I am very eager) Don't meddle with this, *you may burn your*

fingers (get into trouble) Don't let him *slip through your fingers* (escape) He likes to *have a finger in every pie* (take part in everything that is going on) His *fingers are all thumbs* (he is a clumsy fellow)

Fire—The news spread *like wild fire* (rapidly) He will never *set the Thames on fire* (do anything remarkable) He has *too many irons in the fire* (busy with too many things) *Fire away* (go on, proceed) You are *fired* (dismissed) He was ready to *go through fire and water* (face all perils)

Fish—I felt *like a fish out of water* (out of my element) Here's a *pretty kettle of fish* (an awkward state of affairs) He is a *loose fish* (person of bad character) *All's fish that comes to his net* (he takes all he can get) I have *other fish to fry* (other matters to attend to)

Fit—He keeps himself *very fit* (in good physical condition, active)

Foot—He at once *put his foot down* (came to a firm decision) He has *one foot in the grave* (is very ill) I have taken *the length of his foot* (know his wishes and disposition) He will soon *be able to stand on his own feet* (be independent) Now, *you have put your foot in it* (made a serious blunder)

Four—The cases are *not on all fours* (not similar in all respects)

French—He has *taken French leave* (gone away without permission, escaped)

Fry—The *big-wigs* of the town were there as well as the *small-fry* (important people—and unimportant people) He *jumped out of the frying pan into the fire* (got out of one trouble only to fall into another)

Gab—He *has the gift of the gab* (is a good speaker).

Gain—These views are *gaining ground* (spreading)

Game—*Play the game* (behave honourably) He has a *game leg* (lame) I'll *spoil your little game* (defeat your plans)

Get—He soon *got going* (got started) That actor can always *get it across* (impress his audience) What are you *getting at*? (Are you trying to deceive me?) He

had been *got at* by the other side (bribed, corrupted) They *got round* him (persuaded) He can still *get about* (walk) He soon *got his hand in* (became accustomed to the work) He is *getting on* (prospering) We must *get a move on* (get things started) The class is *getting out of hand* (becoming disorderly) I can soon *get up* my algebra (prepare) This *gets my goat* (annoys me)

Give — *Give over* (stop, cease) I *give you joy* (congratulate you) This window *gives on* the street (looks out on) They *gave in* (surrendered) The food *gave out* (was exhausted) There is no *give* in this board (elasticity) He *gave out* that he was resigning (stated) He was *given to* quarrelling (in the habit of) *Give it* (to) him (punish him, beat him) This *gives him away* (exposes, betrays him) He *gave up the ghost* (died)

Go — I will *go for* him (attack) He sometimes *goes off his head* (goes mad) This *goes for nothing* (is of no importance) *Go along with you* (a mild rebuke) He *goes in for* all kinds of sport (takes part in) The food will not *go round* (be enough for each person) He is bound to *go under* (fail, sink) It is a case of *go as-you-please* (action regardless of rules) He acted as a *go-between* (intermediary) *Have a go at it* (make an attempt) It was a *near go* (narrow escape) They are all *on the go* (excited, in motion) *Go it!* (a phrase indicating encouragement) He has *gone west* (been killed)

Good — The boy is *as good as gold* (very good) He took the joke *in good part* (good humouredly) He is *good for* a thousand pounds (can pay) It is *all to the good* that he refused (an advantage) I *have a good mind to* beat him (am strongly inclined to) He is *as good as dead* (very nearly) He has left us *for good* (never to return) You must *make good* the loss (pay for) I am *in his good (bad) books* (in (out of) favour with him)

Goose — That *cooked his goose* (ruined him) He *can't say bo to a goose* (is very diffident) They *have killed the goose that laid the golden eggs* (destroyed all hope of further gain)

Ground —The patient is hourly *losing ground* (becoming weaker) This suits me *to the ground* (completely) He is still *above ground* (alive) That *cut the ground from under his feet* (destroyed all his arguments) The book *covers a lot of ground* (deals with a wide range of subjects)

Grow —The habit *grows on me* (becomes stronger) How soon the child *grows up* (becomes mature)

Gun —They *stuck to their guns* (stood firm) It is *blowing great guns* (stormy)

Hair —He ran a fine race and *never turned a hair* (showed no signs of fatigue) The story *made my hair stand on end* (filled me with horror) It was a *hair-breadth* escape (very narrow) The car went round a *hair-pin bend* (a very sharp corner) The story is a *hair-raiser* (a terrifying one) This argument is mere *hair-splitting* (making trivial distinctions)

Half —He is *too clever by half* (far too clever) We *cried halves* (claimed a half share) He was *half-seas-over* (almost intoxicated) He is obedient to his *better-half* (wife) I can see that *with half an eye* (easily) He is *half-baked* (half-witted) He was *half-hearted* about it (lacking in interest)

Hammer.—His property came *under the hammer* (was sold by auction)

Hand —He kept his temper *well in hand* (under control) I bought the book *second hand* (after it had belonged to another person) I heard the story *at first hand* (from the original source) The place is *close at hand* (very near) He is a cool *hand* (fellow) I can't tell you *off hand* (at a moment's notice) We must all do a *hand's turn* (share of work) I must *keep my hand in* (keep in practice) They are gaining *hand-over-fist* (rapidly) I have several jobs *on hand* (in progress) I know he *had a hand in* this affair (took part in) He rules his house *with a high hand* (in an autocratic manner) Aviators *take their lives in their hands* every day (take great risks) He *washed his hands* of the whole affair (disavowed all responsibility)

Handle —He has a *handle to his name* (a title) Don't *fly off the handle* (lose your temper)

Hang —Their fate *hung in the balance* (was in doubt) The scheme *hung fire* (remained in suspense) Time *hangs heavy on our hands* (passes slowly and tediously) The audience *hung on his lips* (listened eagerly to every word) He has a *hang-dog* look (degraded, evil)

Hard —There is no *hard and fast* rule (rigid) He will be *hard put to it* to pay his debts (find it very difficult) He is a *hard-fisted fellow* (miser) He is very *hard up* (short of money) She is *hard of hearing* (deaf) Don't be *hard on me* (severe)

Harness —He died *in harness* (while still engaged in work)

Harp —He is always *harping on the same string* (dwelling on the same subject)

Have, had —You've *been had* (swindled) Society is divided into the *haves and the have-nots* (the rich and the poor) I *had it out with him* (fully discussed the matter)

Head —In the midst of all this excitement he *kept his head* (remained calm) She has *taken it into her head* to learn to fly (made up her mind) He talks *over the heads* of his class (above the understanding) His success has *turned his head* (made him conceited) He went *head over heels* (turned a somersault) He is *head and shoulders above* any other batsman (very much) I could *make neither head nor tail* of the question (could not understand at all) The merchant was in financial difficulties but just *keeping his head above water* (remaining solvent) The quarrel *came to a head* (came to a crisis) He has *an old head on young shoulders* (is wise beyond his years) We had better *give him his head* (let him go his own way) We must *put our heads together* (consult together) He *talks your head off* (wearies you with talk)

Heart —We had a *heart to heart* talk (confidential) He was very disappointed but soon *took heart* again (became cheerful) She has *taken his death very much to heart* (been afflicted by) He is a man *after my own heart* (to my liking)

Heel —The thief *took to his heels* (ran away)

Here —What he said was *neither here nor there* (irrelevant)

High —It is *high* time to act (fully) He is a *high-brow* (a person of real or pretended intellectual superiority)
He appears to be very *high-strung* (nervous) This is the *high watermark* of poetry (highest achievement)

Hold —This rule *holds good* in this case (is valid) He *held forth* for over an hour (talked) I do not *hold with* such conduct (approve of) This argument *will not hold water* (is unsound) The business was *held over* till next day (postponed)

Home —This retort *went home* (made a deep impression)
He is *at home* with that subject (familiar with)

Horse —That is *horse sense* (plain) He is a *dark horse* (one whose merits are unknown)

Hornet —His speech *stirred up a regular hornets' nest* (caused a lot of trouble)

Hot —He got into *hot water* over this (trouble)

Ice —Once *the ice was broken* conversation proceeded smoothly (a beginning was made, reserve was overcome)

Inch —*Give him an inch and he'll take an ell* (make the slightest concession and he will take much) He is *every inch* a king (in all respects)

Keep —He just manages to *keep body and soul together* (get a bare living)

Knee —The matter is *on the knees of the gods* (in the hands of the higher authorities)

Knife —War *to the knife* was declared (deadly)

Knock —The workmen *knock off* at five (stop work) He will have to *knock under* (submit)

Lay —He is a mere *lay figure* (nonentity)

Leaf —I will *take a leaf out of your book* (follow your example) He seems to have *turned over a new leaf* (reformed)

Leg —The business is *on its last legs* (near its end) His friends *set him on his legs* again (gave him a fresh start)

He *hasn't a leg to stand on* (has no case at all) He is *pulling your leg* (fooling you)

Lend—We must all *lend a hand* (help) I will not *lend countenance* to so fishy a scheme (support)

Lie—I am not going to *take it lying down* (tamely submit)

Life—He is *having the time of his life* (enjoying himself greatly) He *ran for dear life* (very fast, as if to save his life)

Line—To understand this letter we must *read between the lines* (find out the hidden meaning) That was *hard lines* (bad luck) They must be made to *toe the line* (conform with the rest)

Lion—He took *the lion's share* of the profits (the biggest part)

Lip.—You must *keep a stiff upper lip* (resist firmly)

Love—I will not do it *for love or money* (on any consideration) They played *for love* (not for money) It was a *love game* (no score by the losing side)

Low—We must *lie low* (remain silent or hidden) He is in *low water* (in want of money)

Make—This is mere *make believe* (pretence) He *made light* of my warnings (disregarded) He will *make good* in time (succeed) He *made off* (ran away) They all *made much of us* (treated us kindly)

Man—This is the view of *the man in the street* (the ordinary man)

Many—He was *too many for us* (he baffled us)

Mare—It proved to be a *mare's nest* (a delusion)

Mark—His remarks were *beside the mark* (irrelevant) He is evidently a *man of mark* (a person of distinction) His essay is not *up to the mark* (up to the proper standard)

Mind—I *gave him a piece of my mind* (scolded him) I *have half a mind* to do it (am inclined) *Mind your step* (be careful)

Nerve—She *gets on my nerves* (irritates me) He lost his *nerve* (courage)

- Nick** —They arrived *in the nick of time* (at the right moment)
- Nose**.—He *turned up his nose* at the offer (treated with contempt) He will *pay through the nose* for it (pay an exorbitant price)
- Number** —He always *looks after number one* (looks after his own interests)
- Nut** —It proved a *hard nut to crack* (a difficult problem)
This *puts* the matter *in a nutshell* (puts in concise form)
- Oar** —He kept *putting his oar in* (interfering) He was *resting on his oars* (taking a holiday)
- Oats** —The young man was *sowing his wild oats* (indulging in youthful follies)
- Oil** —He *struck oil* (attained success)
- Order** —Town planning is the *order of the day* (the general practice)
- Out** —I am feeling *out of sorts* (unwell) This is *out and away* the best book (by far) This is quite *out of the question* (not to be considered) We are not yet *out of the wood* (out of the danger or difficulty)
- P's and Q's** —We must *mind our P's and Q's* (be careful)
- Pass** —His defence *passed muster* (was accepted) He has *sold the pass* (betrayed his party) Things *have come to a pretty pass* (are in a critical state)
- Pay**.—He *paid the debt of nature* (died) The school now *pays its way* (is self-supporting) You will have to *pay the piper* (suffer the consequences)
- Penny** —He *turns an honest penny* by writing (earns money)
- Pick** —He is trying to *pick a quarrel with me* (find cause for quarrel) You are ill but you will soon *pick up* (get better) He is always trying to *pick holes in my work* (find fault with)
- Pill** —This is a *bitter pill to swallow* (a hard thing to endure)
- Pinch** —This will do *at a pinch* (in an emergency) That is where the *shoe pinches* (the trouble lies)
- Plank** —This is *one of the planks of their platform* (one of their political principles)

- Play**—You are *playing into his hands* (giving him an advantage) That idea is *played out* (exhausted, obsolete) He *played his cards* well and soon gained promotion (used his opportunities)
- Pocket**—He will have to *put his pride in his pocket* (humble himself) He *was out of pocket* by the bargain (lost money) He has that man *in his pocket* (completely under his control)
- Point**—He refused my request *point blank* (flatly) He *carried his point* (gained his object) *Not to put too fine a point upon it*, he is a fool (to speak bluntly)
- Pot**—Everything has *gone to pot* (been ruined) He made a *pot* of money in gold shares (very much) Will you *take pot-luck with us* (be content to eat our ordinary food)
- Pull**—A good many *strings were pulled* to get him the job (secret influence was used) He is very ill but he may just *pull through* (recover) It was a hard fight but he *pulled it off* (won) *Pull yourself together* (collect your senses) You have *the pull* over me (advantage)
- Put**.—He was *hard put to it* to find the money (in a difficulty) I cannot *put up with* this conduct (endure)
- Rage**—These hats are *all the rage* (very popular)
- Raise**—He tried every means to *raise the wind* (get money)
- Rat**—I *smell a rat* (suspect something)
- Red**—The thief was caught *red handed* (in the act) This is a *red letter day* for us (festive occasion) Talk politics and he at once *sees red* (gets infuriated)
- Right**—They abused him *right and left* (freely) *His heart is in the right place* (he is good natured)
- Rock**—The firm is *on the rocks* (in danger of ruin)
- Rod**—I have a *rod in pickle* for him (punishment in store)
- Rub**—The remark *rubbed him up the wrong way* (irritated him) I am not rich but just *manage to rub along* (earn a modest living) We haven't enough money, there's the *rub* (the difficulty)
- Run**—He is *in the running* for the post (a likely candidate) We *ran the rumour to earth* (traced it to its source, or

hiding place) We shall win *in the long run* (in the end)
Smith *runs the show* (manages the business)

Sack —They *gave him the sack* (dismissed)

Salt —He is not *worth his salt* (of no value) We must
take a grain of salt with this story (regard with doubt)

Screw —We shall have to *put the screw on* if he refuses to
pay (exercise pressure) He has *a screw loose* (mental
defect)

Sea —I am quite *at sea* about this (perplexed)

Serve —This book will *serve my turn* (will answer my
purpose)

Set —A new scheme was *set on foot* (started) He *sets great*
store by your friendship (values greatly)

Shoe —If I were *in your shoes* I should be afraid (in your
place) Abid is eager to *step into his shoes* when he
retires (take his place) Every man knows *where his*
own shoe pinches (where his own trouble lies)

Show —To our surprise he *showed fight* (put up a resistance)
Then he *showed his hand* (revealed his plans) He is
merely *showing off* (trying to show how grand he is)
The newspapers *showed him up* (exposed him as a
fraud)

Shy —He *fights shy* of me nowadays (avoids me from fear
or suspicion)

Sit —We must *sit tight* (stick to our position) I will not
sit down under such insults (endure passively) He
needs *sitting on* (snubbing) This will *make him sit up*
(give him a painful surprise)

Skin —He escaped *by the skin of his teeth* (very narrowly)

Sleeve —He does not *wear his heart upon his sleeve* (make
public his emotions) He was laughing *in his sleeve* all
the while (secretly)

Smoke —All his schemes *ended in smoke* (came to nothing)

Spade —He prefers to *call a spade a spade* (speak bluntly)

Spoke —I will *put a spoke in his wheel* (thwart him)

Sponge —At last he *threw up the sponge* (acknowledged
defeat)

Spur.—I agreed *on the spur of the moment* (without taking time for consideration) He *won his spurs* in India (achieved his first success)

Square —I have not had a *square* meal for days (good) We must *square* the porter (satisfy by a bribe)

Stand —My friends *stood by* me (helped) It *stands to reason* that there was a mistake (is clear) This money *stood me in good stead* (was very helpful) He *stands well with* the minister (is in favour)

Stick —He will *stick at nothing* to gain his object (use every means, fair or foul)

Stock —Flattery is part of the politician's *stock-in-trade* (equipment). He paused and *took stock* of the state of affairs (formed an estimate of)

Stone —The club is *within a stone's throw* of the school (near) He *left no stone unturned* to find his child (used every means, searched everywhere)

Straw —He is *a man of straw* (a person of no importance) This is *the last straw* (more than we can bear)

Street —He is *not in the same street with* his brother (not to be compared with)

Strike —We must *strike while the iron is hot* (seize the opportunity)

Swell —I am afraid he is *suffering from swelled head* (is conceited)

Swing —All the preparations are in *full swing* (being actively carried on)

T.—This suits me *to a T* (exactly)

Table —They soon *turned the tables on* the enemy (turned defeat into victory)

Take —I was *taken aback* (astonished) He *took the cue from* his father (took the hint) He *takes after* his father (resembles) They all teased him but he *took it in good part* (accepted it with good humour) I will *take the matter in hand* (see to) His speech *took the house by storm* (greatly impressed) I *took him at his word* (believed him)

Tape.—There is too much *red tape* about the business (formality, officialdom)

Thick—She stood by her husband *through thick and thin* (through good and evil) They were *thick as thieves* (very intimate)

Thing—He *knows a thing or two* (is very shrewd) Well if *it's the thing* I'll do it (the right thing to do, the custom)

Thumb—He is *under his wife's thumb* (under the control of)

Time—He is *biding his time* (waiting for his opportunity)
We are *working against time* (trying to get things done by a fixed time)

Toss—It's a *toss-up* whether he comes or not (doubtful)

Touch.—We must *keep in touch with him* (maintain relations with)

Treat—He *treated me to* an ice cream (paid for on my behalf)

Turn—He was at death's door but now he has *turned the corner* (passed the crisis) He has done me many a *good turn* (favour, kindness) He *turned tail* (ran away)

Two—I can *put two and two together* as well as any one (draw a conclusion)

Up—When he saw this he knew it was *all up with him* (he was done for, was doomed)

Volumes—This *speaks volumes for* his upbringing (gives testimony regarding)

Wall—The weakest *goes to the wall* (gets the worst of it)
He was fighting *with his back to the wall* (desperately)

Wash—There is no need to *wash your dirty linen* in public (openly discuss unpleasant private affairs)

Water.—He *threw cold water on* the scheme (discouraged)
He is a writer of *the first water* (highest quality) The sight of this *makes my mouth water* (fills me with longing) The company is in *deep water* just now (difficulties)

Weather—We shall *weather the storm* I hope (get through our troubles) The poor fellow was evidently *under the weather* (in a state of depression) You had better *keep your weather eye open* (be on the look out)

- Way** —There is nothing *out-of-the-way* in this (unusual)
 He has *gone the way of all flesh* (is dead) We live in a
 very *out-of-the-way* place (remote) The scheme is now
 well *under way* (progressing)
- Whip** —I am afraid he has the *whip-hand* over us (control)
- Wild** —It proved to be a *wild goose chase* (a fruitless search)
- Wind** —He *got wind* of the idea (got information about)
 There seems to be something *in the wind* (going on)
 This *took the wind out of his sails* (baffled him) When
 the firing began he *got the wind up* (became afraid)
- Wing** —I will take him *under my wing* (under my protection)
- Wit** —He is *at his wit's end* (at a loss what to do) He lives
by his wits (has no regular occupation)
- Wolf** —We just manage to *keep the wolf from the door* (earn
 a bare living) He is a *wolf in sheep's clothing* (an
 impostor)
- Word** —He is *a man of his word* (keeps promises, reliable)
 The story has been handed down *by word of mouth*
 (orally) He is *as good as his word* (keeps his promises)
- World** —*All the world and his wife* were there (everybody)
- Worth** —He ran *for all he was worth* (as fast as he could)
- Yeoman** —This typewriter has done me *yeoman service* (very
 good service)

WORDS USED IN PAIRS

The following are examples of idioms formed by using certain words in pairs

- Bag and baggage** (with all their belongings) They turned
 them out *bag and baggage*
- Beck and call** (command) —They are all at his *beck and call*
- Bear and forbear** (give and take) —We must all learn to
bear and forbear
- For better or for worse** (for good or evil) —A man takes his
 wife *for better or for worse*
- Born and bred** (brought up from youth) He was *born and
 bred* a soldier

Bread and butter (means of living) —This job is my *bread and butter*

Cat and dog —They lead a *cat and dog life* (time of constant *fighting*) It is raining *cats and dogs* (heavily)

Cheek by jowl —They were sitting *cheek by jowl* (very close to each other)

Chop and change —Why do you always *chop and change* (are inconstant)

Cut and dried —All the plans are *cut and dried* (quite ready and arranged)

Ducks and drakes —He soon played *ducks and drakes* with his fortune (squandered)

Ever and anon —*Ever and anon* we heard the sound of firing (at frequent intervals)

Enough and to spare —We have money *enough and to spare* (in abundance)

Fair and above board —Straightforward, open

Fast and loose —He is *playing fast and loose* with us (acting in an unscrupulous way)

Fits and starts —He works *by fits and starts* (spasmodically, not steadily)

Good and all —He has gone for *good and all* (for ever, altogether)

Goods and chattels —He sold all his *goods and chattels* (furniture and household goods)

Hammer and tongs —They went at it *hammer and tongs* (fought furiously)

Hand and glove —He is *hand and glove* with the robbers (very closely associated with)

Hand to mouth —He lives *from hand to mouth* (precariously, spending all his money as soon as he earns it)

Head and ears, head over ears —He is *head over ears* in debt (deeply)

Hip and thigh —They *smote the enemy hip and thigh* (defeated the enemy completely)

Hook and crook —We must get it done *by hook or by crook* (by some means or other, at all costs)

- Hole and corner** —We do not wish to *make a hole and corner affair of it* (to do it secretly)
- Hot and cold** —He seems to be *blowing both hot and cold* (trying to take both sides)
- Hue and cry** —There was a great *hue and cry* about it (a great outcry, excitement)
- Kith or kin** —The poor boy seems to be without *kith or kin* (relations, family)
- Let or hindrance** —They may do it without *let or hindrance* (interference, obstruction)
- Loaves and fishes** —He cares nothing about the principle, he is only *after the loaves and fishes* (material gains, profits)
- Many a time and oft** have I seen him there (very frequently)
- Neck and crop** —They turned him out *neck and crop* (by force)
- Neck or nothing** —It is a case of *neck or nothing* (taking great risks)
- Neck and neck** —They were running *neck and neck* (very closely together)
- Odds and ends** —We found a lot of *odds and ends* in the box (unimportant little things)
- Off and on** —He has been visiting us *off and on* for years (at intervals)
- Part and parcel** —This is *part and parcel* of the bargain (an essential part)
- Penny, pound** —This is being *penny wise and pound foolish* (wise about trifles, foolish about important matters)
In for a penny in for a pound (let us take all risks, great or small)
- Pins and needles** —I was *on pins and needles* all the while (in a state of nervousness)
- Pros and cons** —After considering all the *pros and cons* we decided in favour of his proposal (arguments for and against)
- Powder and shot** —Leave him alone, he isn't worth *powder and shot* (not worth fighting, or taking action against)
- Rack and ruin** —Everything seems to be *going to rack and ruin* (being ruined)

Rhyme or reason —He left us *without rhyme or reason* (for no reason at all)

Sin and shame —Well I call it *a sin and a shame* to desert him (a very shameful thing)

Sixes and sevens —Our house is always *at sixes and sevens* (in a state of disorder)

Skin and bone —The poor fellow is *nothing but skin and bone* (very thin)

Spick and span —You are looking very *spick and span* to-day (neat and well dressed)

Stiff and stark —There he lay all *stiff and stark* (rigid in death)

Stuff and nonsense —Don't talk *such stuff and nonsense* (so foolishly)

Sum and substance —This is the *sum and substance* of the argument (gist, summary)

Time and again —I have warned him *time and again* (frequently)

Tip to toe —He was dressed in green from *tip to toe* (from head to heel, completely)

Tit for tat —I will give him *tit for tat* (pay him out in his own coin, treat him as he has treated me)

Toil and moil —She does nothing but *toil and moil* from morning to night (work hard)

Touch and go —It was a case of *touch and go* (a very critical state of affairs)

Ups and downs —Life is full of *ups and downs* (good and bad fortune)

Up and doing —Well, I can't stay any longer, I must *be up and doing* (get to work)

Up hill and down dale —They hunted the fox *up hill and down dale* (over all kinds of country)

Weal or woe —For *weal or woe* I have decided to do it (whether good or evil comes of it)

Wear and tear —We must allow 10 per cent for *wear and tear* of machinery (damage arising out of ordinary use)

PART IV —COMPOSITION

CHAPTER I

PARAPHRASE

1 Paraphrase is the conversion of a given passage into its equivalent in one's own words, but *in its entirety*, substance and details. It, therefore, differs from *précis*-writing in that it gives not only the substance of the given passage, but all the details as well.

Paraphrase is also defined as the reproduction in one's own natural idiom or style of the full sense of a passage composed in another idiom or style.

This, therefore, implies

- (i) that it is a reproduction in your own words of the words of some other person ,
- (ii) that it must give the full sense of the original ,
- (iii) that, far from being a mere mechanical reproduction, it must have idiom and style, i.e. the qualities of good writing

2 Paraphrase, being a conversion, may mean the conversion of prose into prose, of prose into poetry, of poetry into poetry, or of poetry into prose.

The paraphrase which is at once the easiest and the most useful for students is the last—that is, the conversion of poetry into prose.

3 Uses of Paraphrase

Paraphrase is an exercise (i) in reading, (ii) in writing,

(iii) in explanation, for it enables you to *read with attention*, to express yourself with *accuracy* and *elegance*, and to *elucidate the difficulties* or obscurities peculiar to the poetic idiom

4 Method —(i) It follows that the first thing to do in paraphrasing is to *read* the given passage *carefully* and *attentively* till its *full meaning* is grasped. This will mean going over the passage again and again, looking up the meanings of unfamiliar words, and making sure of the exact significance of each clause or phrase

(ii) The next step is to reproduce the meaning of the given passage, *in every one of its details*, in your own language, taking care to explain every difficult or unusual expression, and to make your reproduction a continuous and elegant piece of prose

5 Paraphrase of Verse into Prose —Verse being, as a rule, the vehicle of the imagination and the emotions, and being characterized by a strict kind of rhythm called metre, it employs certain devices which are not normal in prose

The task of the paraphraser, then, is to convert this special poetic idiom into the common prose idiom

(i) He will have, in the first place, to get rid of the metre and rhyme, if any

(ii) He will have to translate all peculiarly poetic words into everyday English, e.g. *ere* into *before*, *quoth* into *said*, and so on (See pp 313-5)

(iii) He will have to change uncommon constructions into ordinary ones, e.g. *Her angel's face* to *her angelic face*, *Breathes there the man with soul so dead?* to *does there breathe?*

(iv) He will have to supply words omitted in poetry for the sake of metre or compression, e g

Happy (is) the man whose wish and care
A few paternal acres bound

or,

Soldier ! rest Thy warfare (being) o'er

(v) He will have to get rid of inversions, i e changes in the grammatical order of words, e g

Together up the pass they sped must be changed
to *they sped together up the pass* or *they sped*
up the pass together

A barking sound the shepherd hears must be
changed to *the shepherd hears a barking*
sound

(vi) He must reduce the more figurative and ornamental diction of poetry to the simpler and more direct idiom of prose

(a) Metaphors may be reduced to similes, or to simple statements, e g

His lion heart to his heart, which was as brave
as a lion's (simile)

The constellations blossomed into sight into the
stars came out in the sky like flowers in the
field (simile)

The head and front of my offending to my chief
offence (plain statement)

(b) Poetic compounds must be expounded or analysed, e g

Muse of the many-twinkling feet must be changed
to something like *Muse, whose feet twinkle*
like stars

*Sleep, the dewy-eyed to Sleep, whose eyes are soft
and cool as dew*

(c) Epithets which are merely ornamental or are repeated may be dropped, e g

The azure sky often means simply *the sky* ,
The sounding main just *the sea*

(d) Other figures of speech (i e Personification) must be treated in such a way as to bring the diction, as far as possible, close to prose, e g

Knowledge is proud that he has learned so much
Wisdom is humble that he knows no more should
be changed to *Learned men are proud that*
they much, while *wise men are humble that*
they know no more

(e) Exclamations, rhetorical questions, historic present tenses used for past and future, and such other literary devices may, in general, be treated in the same way as in the process of changing direct into indirect narration, e g *But O for the touch of a vanished hand* may be changed to *he longed for the touch of his dead friend's hand*

(vii) As a general rule, lengthy sentences, which are tolerable in well-managed verse, are awkward in prose. The paraphraser may, therefore, try to break up long sentences into shorter ones.

(viii) A good paraphrase must combine perfect clarity and elegance with the utmost conciseness, so that, while all obscurity in the original verse is elucidated, the prose equivalent is not unnecessarily long. Above all, no new ideas or even illustrations may be added, though the constructions, punctuation, etc., may be treated with freedom.

6 An elementary glossary for paraphraser:

<i>Poetry</i>	<i>Prose</i>	<i>Poetry</i>	<i>Prose</i>
Abide	Stay	Doleful	Sorrowful
Accents	Words	Doth	Does
Alack	Alas	Drave	Drove
Albert	Although	Dread	Dreadful
Aman	Violently, forcibly	Drear	Dreary
An if	If	E'en	Even
Anent	About	E'er	Ever
Anon	Presently	Eke	Also
Aught	Anything	Ere	Before
Avaunt	Begone	Erewhile	Lately
Bade	Told	Erst	Formerly
Bale	Evil, sorrow	Eve	Evening
Bard	Poet	Fare	Go, be
Behest	Command	Fair	Beautiful
Billow	Wave	Foe	Enemy
Bliss	Happiness, joy	Foeman }	
Boot	Profit, remedy	Fond	Foolish
Brand }	Sword	Forlorn	Desolate, lonely
Blade }		Full	Very
Brave	Smart, good- looking	Fume	Smoke
Byre	Cowshed	'Gainst	Against
Chanticleer	Cock	'Gin	Begin
Cheer	Joy	Goblet	Cup
Clad	Clothed	Goodly	Fine, good
Clomb	Climbed	Groom	Bridegroom
Clove	Cleft, cut	Guerdon	Reward
Combat	Battle	Guile	Deceit
Dale	Valley	Guileless	Harmless, inno- cent
Damsel	Girl	Gyves	Bonds, fetters
Darkling	In the dark	Hap	Chance
Darksome	Dark	Haply	By chance
Dauntless	Fearless, brave	Hapless	Unfortunate
Denizen	Dweller	Hard by	Near to
Dire	Serious, hor- rible	Hest	Command
Dole	Sorrow	Hie	Hasten
		Hie thee	Hasten (<i>imper</i>)
		Hist	Hush

<i>Poetry</i>	<i>Prose</i>	<i>Poetry</i>	<i>Prose</i>
Hoar } Hoary }	White	Nor nor	Neither nor
Hue	Colour	Numbers	Verse
Ingrate	Ungrateful	Nuptials	Marriage
Irate	Angry	Nymph	Girl
Ire	Anger	Obscure	Darken
Isle	Island	O'er	Over
Jocund	Pleasant	Of old }	In former or an-
Joyless	Unhappy	Of yore }	cient times
Ken	Sight, percep- tion	Or ere }	Before
Lay	Song, poem	Or ever }	
Lea	Meadow	Pleasaunce	Garden
List	Listen, wish	Plenteous	Plentiful
Locks	Hair	Pinion	Wing
Lone } Lonesome }	Lonely	Quaff	Drink
Lorn	Desolate	Quenchless	Unquenchable
Lovesome	Lovely	Quest	Search
Lowly	Humble	Quoth	Said
Lust	Will, pleasure	Rathe	Early
Maid	Girl	Realm	Kingdom
Main	Sea	Reck	Care
Mansion	Dwelling, house	Recreant	Unfaithful
Marge	Margin, bank	Rend	Tear
Martial	Warlike	Right	Very
Mead	Meadow	Roseate	Rosy
Meed	Reward	Rue	Suffer
Might	Strength, power	Ruth	Pity
Mine	My	Ruthless	Pitiless
Morn	Morning	Scribe	Writer
Mound	Tomb	Seer	Prophet
Mount	Mountain	Smite	Strike
Mute	Silent	Sore	Sorely
Natheless	Nevertheless	Speed	Hasten, prosper
Naught	Nothing	Spouse	Husband, wife
'Neath	Beneath	Steed	Horse
Ne'er	Never	Stilly	Still, quiet
		Stout	Strong, bold
		Swain	Peasant, shep- herd, lover
		Swart	Swarthy, dark
		Sylvan	Woody, rustic

<i>Poetry</i>	<i>Prose</i>	<i>Poetry</i>	<i>Prose</i>
Ta'en	Taken	Whilom	Former, formerly
Tarry	Stay		
Touney	Tournament	Winsome	Attractive
Tryst	Meet	Wist	Knew
'Tween }	Between	Withal	With, moreover
'Twixt }		Wondrous	Wonderful, wonderfully
Trow	Believe, trust		
Vale	Valley	Wont	Accustomed
Verdant	Green	Wot }	Know
Warble	Sing	Wis }	
Ware	Aware	Wrath	Anger
Warrior	Soldier	Wroth	Angry
Wave	Sea, river	Yeoman	Peasant, soldier
Wax	Grow	Yon }	That
Ween	Think, suppose	Yonder }	

7 Illustrations —Take, for example, the following passage from *The Deserted Village*

Near yonder copse, where once the garden smiled,
 And still where many a garden flower grows wild ,
 There, where a few torn shrubs the place disclose,
 The village preacher's modest mansion rose
 A man he was to all the country dear, 5
 And passing rich with forty pounds a year ,
 Remote from towns he ran his godly race,
 Nor e'er had changed nor wished to change his place ,
 Unpractised he to fawn, or seek for power,
 By doctrines fashioned to the varying hour , 10
 Far other aims his heart had learned to prize,
 More skilled to raise the wretched than to rise

GOLDSMITH

(1) Read the passage till you get its general idea. You will probably call it "The Village Preacher" or "Character of the Village Preacher"

(11) Study the passage, line by line, carefully marking the parts which require conversion from poetic into prose language. You may at once tabulate your results

Line 1	yonder copse the garden smiled	that group of trees the pleasant garden attracted the gaze
2	still where many a flower	where still many flowers
3	the place disclose	show where the house used to be
4	modest mansion rose	humble dwelling stood
5	A man he was To all the country dear	he was a man dear to the whole neighbour- hood
6	passing rich	very rich
7	remote godly race	he lived a holy life far away from towns
8	nor e'er had changed	nor had he ever changed
9	unpractised he to fawn	he was not skilled in the arts of flattery
10	fashioned to the varying hour	made to suit each different occasion
11	for other prize	he had learned to set his heart on far different aims
12	more skilled to raise	being more skilled in the arts of raising

(111) Now you may write out the paraphrase. You need not begin with the first line. Observing that the *real* subject, not only of the first sentence but of the whole extract, is the village preacher, you may begin with the 4th line, so

The village preacher's humble house stood near that group of trees where once a pleasant garden attracted the gaze and where still numerous garden flowers grow wild. The very spot where the house used to be is now marked by a few torn shrubs. This village preacher was dear to all the people around and, so modest were his wants, that with an income of forty pounds a year,

he considered himself a very rich man. Spending his days as he did far from the temptations of town life, he lived a holy life, and had never gained promotion nor did he try to gain it. He was not skilled in the art of flattery to gain power, being too honest and simple-minded to adapt his opinions to suit the requirements of political changes. Indeed, those were far from being the aims that he had set his heart on, for he knew better how to help those who were in distress than to help himself.

8. In the following passage for paraphrase, the parts which need to be changed or transposed are printed in italics

There stood a hill *not far*, whose *grisly* top
Belched fire and rolling smoke, *the rest entire*
 Shone with a *glossy scurf*, undoubted sign
 That in his *womb* was hid *metallic ore*,
 The work of sulphur. Thither, *winged with speed*
 A *numerous* brigade hastened as when bands
 Of pioneers, *with spade and pickaxe armed*,
Forerun the royal camp, to *trench* a field,
 Or *cast* a rampart. Mammon led them on,
 Mammon, the least *erected* spirit that fell
 From heav'n, for ev'n in heav'n his looks and thoughts
 Were always *downward bent*, admiring more
 The riches of heav'n's pavement, *trodden gold*,
 Than *aught* divine or holy *else enjoyed*
In vision beatific

MILTON

9 Paraphrase the following extracts

(1)

There is in souls a sympathy with sounds,
 And, as the mind is pitch'd, the ear is pleas'd
 With melting airs or martial, brisk or grave
 Some chord in unison with what we hear
 Is touch'd within us, and the heart replies
 How soft the music of those village bells,

Falling at intervals upon the ear
In cadence sweet, now dying all away,
Now pealing loud again, and louder still,
Clear and sonorous, as the gale comes on !
With easy force it opens all the cells
Where mem'ry slept Wherever I have heard
A kindred melody, the scene recurs,
And with it all its pleasures and its pains

COWPER

(ii)

Nature, a mother kind alike to all,
Still grants her bliss at labour's earnest call ,
With food as well the peasant is supplied
On Idra's cliffs as Arno's shelvy side ,
And though the rocky crested summits frown,
These rocks, by custom, turn to beds of down
From art more various are the blessings sent ,
Wealth, commerce, honour, liberty, content
Yet these each other's power so strong contest,
That either seems destructive of the rest
Where wealth and freedom reign, contentment fails,
And honour sinks where commerce long prevails

GOLDSMITH

(iii)

Stillness, accompanied with sounds so soft,
Charms more than silence Meditation here
May think down hours to moments Here the heart
May give an useful lesson to the head,
And learning wiser grow without his books
Knowledge and wisdom, far from being one,
Have oft-times no connection Knowledge dwells
In heads replete with thoughts of other men ,
Wisdom in minds attentive to their own
Knowledge, a rude unprofitable mass,
The mere materials with which wisdom builds,
Till smooth'd and squar'd and fitted to its place,
Does but encumber whom it seems t'enrich
Knowledge is proud that he has learn'd so much ,
Wisdom is humble that he knows no more

COWPER

(iv)

Sweet smiling village, loveliest of the lawn,
 Thy sports are fled, and all thy charms withdrawn ,
 Amidst thy bowers the tyrant's hand is seen,
 And desolation saddens all thy green
 One only master grasps the whole domain,
 And half a tillage stunts thy smiling plain ,
 No more thy glassy brook reflects the day,
 But, clogged with sedges, works its weedy way
 Along thy glades, a solitary guest,
 The hollow-sounding bittern guards its nest ,
 Amidst thy desert walks the lapwing flies,
 And tires their echoes with unvaried cries
 Sunk are thy bowers in shapeless ruin all,
 And the long grass o'ertops the mouldering wall,
 And trembling, shrinking from the spoiler's hand,
 Far, far away, thy children leave the land GOLDSMITH

(v)

Cromwell, I did not think to shed a tear
 In all my miseries , but thou hast forced me,
 Out of thy honest truth, to play the woman
 Let's dry our eyes and thus far hear me, Cromwell ,
 And, when I am forgotten, as I shall be,
 And sleep in dull cold marble, where no mention
 Of me more must be heard of, say, I taught thee ,
 Say, Wolsey, that once trod the ways of glory,
 And sounded all the depths and shoals of honour,
 Found thee a way, out of his wreck, to rise in ,
 A sure and safe one, though thy master miss'd it
 Mark but my fall and that that run'd me
 Cromwell, I charge thee, fling away ambition
 By that sin fell the angels , how can man, then,
 The image of his Maker, hope to win by it ?
 Love thyself last cherish those hearts that hate thee ,
 Corruption wins not more than honesty
 Still in thy right hand carry gentle peace,
 To silence envious tongues Be just, and fear not
 Let all the ends thou aim'st at be thy country's,
 Thy God's, and truth's , then if thou fall'st, O Cromwell,
 Thou fall'st a blessed martyr ' SHAKESPEARE

(vi)

These few precepts in thy memory
See thou charáctér Give thy thoughts no tongue,
Nor any unproportioned thought his act
Be thou familiar, but by no means vulgar
Those friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel ,
But do not dull thy palm with entertainment
Of each new-hatched, unfledged comrade Beware
Of entrance to a quarrel, but, being in,
Bear't that the opposed may beware of thee
Give every man thy ear, but few thy voice
Take each man's censure, but reserve thy judgement
Costly thy habit as thy purse can buy,
But not expressed in fancy , rich, not gaudy ,
For the apparel oft proclaims the man
Neither a borrower nor a lender be ,
For loan oft loses both itself and friend,
And borrowing dulls the edge of husbandry

SHAKESPEARE

(vii)

In all my wanderings round this world of care,
In all my griefs—and God has given my share,
I still had hopes, my latest hours to crown,
Amidst these humble bowers to lay me down ,
To husband out life's taper at the close,
And keep the flame from wasting by repose
I still had hopes, for pride attends us still,
Amidst the swains to show my book-learned skill,
Around my fire an evening group to draw,
And tell of all I felt and all I saw ,
And as a hare whom hounds and horns pursue
Pants to the place from whence at first she flew,
I still had hopes, my long vexations past,
Here to return—and die at home at last

GOLDSMITH

(viii)

Beside yon straggling fence that skirts the way,
With blossom'd furze unprofitably gay,
There, in his noisy mansion, skill'd to rule,
The village master taught his little school ,

A man severe he was, and stern to view,—
 I knew him well, and every truant knew
 Well had the boding tremblers learn'd to trace
 The day's disasters in his morning face,
 Full well they laugh'd, with counterfeited glee,
 At all his jokes,—for many a joke had he,
 Full well the busy whisper, circling round,
 Convey'd the dismal tidings when he frown'd,
 Yet he was kind, or, if severe in aught,
 The love he bore to learning was in fault

GOLDSMITH

(1x)

The old order changeth, yielding place to new,
 And God fulfils Himself in many ways,
 Lest one good custom should corrupt the world
 Comfort thyself what comfort is in me ?
 I have lived my life, and that which I have done
 May He within Himself make pure ! but thou,
 If thou shouldst never see my face again,
 Pray for my soul More things are wrought by prayer
 Than this world dreams of Wherefore, let thy voice
 Rise like a fountain for me night and day
 For what are men better than sheep or goats
 That nourish a blind life within the brain,
 If, knowing God, they lift not hands of prayer
 Both for themselves and those who call them friend ?
 For so the whole round earth is every way
 Bound by gold chains about the feet of God

TENNYSON

(x)

One lesson, Nature, let me learn of thee,
 One lesson which in every wind is blown,
 One lesson of two duties kept at one
 Though the loud world proclaim their enmity—
 Of toil unsever'd from tranquillity !
 Of labour, that in lasting fruit outgrows
 Far noisier schemes, accomplish'd in repose,
 Too great for haste, too high for rivalry !
 Yes, while on earth a thousand discords ring,
 Man's senseless uproar mingling with his toil,

Still do thy quiet ministers move on,
Their glorious tasks in silence perfecting,
Still working, blaming still our vain turmoil,
Labourers that shall not fail, when man is gone

MATTHEW ARNOLD

(xi)

Therefore doth heaven divide
The state of man in divers functions,
Setting endeavour in continual motion,
To which is fixèd, as an aim or butt,
Obedience for so work the honey-bees,
Creatures that by a rule in nature teach
The act of order to a peopled kingdom
They have a king and officers of sorts,
Where some, like magistrates, correct at home,
Others, like merchants, venture trade abroad,
Others, like soldiers, armèd in their stings,
Make boot upon the summer's velvet buds,
Which pillage they with merry march bring home
To the tent-royal of their emperor
Who, busied in his majesty, surveys
The singing masons building roofs of gold,
The civil citizens kneading up the honey,
The poor mechanic porters crowding in
The heavy burdens at his narrow gate,
The sad-eyed justice, with his surly hum,
Delivering o'er to éxecutors pale
The lazy yawning drone

SHAKESPEARE

(xii)

Now, my co-mates and brothers in exile,
Hath not old custom made this life more sweet
Than that of painted pomp? Are not these woods
More free from peril than the envious court?
Here feel we but the penalty of Adam—
The seasons' difference, as the icy fang
And churlish chiding of the winter's wind,
Which, when it bites and blows upon my body,
Even till I shrink with cold, I smile and say
"This is no flattery these are counsellors

That feelingly persuade me what I am ”
Sweet are the uses of adversity
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head
And this our life exempt from public haunt
Finds tongues in trees, books in the running brooks,
Sermons in stones and good in everything

SHAKESPEARE

(xiii)

Now came still Evening on, and Twilight grey
Had in her sober livery all things clad
Silence accompanied—for beast and bird,
They to their grassy couch, these to their nests,
Were slunk—all but the wakeful nightingale ,
She all night long her amorous descant sung
Silence was pleased Now glow'd the firmament
With living sapphires Hesperus, that led
The starry host, rode brightest, till the moon,
Rising in clouded majesty at length,
Apparent queen, unveil'd her peerless light,
And o'er the dark her silver mantle threw

MILTON

(xiv)

Of these the false Achitophel was first ,
A name to all succeeding ages cursed
For close designs and crooked counsels fit ,
Sagacious, bold and turbulent of wit ,
Restless, unfixed in principles and place ,
In power, unpleased, impatient of disgrace
A fiery soul, which, working out its way,
Fretted the pigmy-body to decay,
And o'er-informed the tenement of clay
A daring pilot in extremity ,
Pleased with the danger, when the waves went high
He sought the storms , but, for a calm unfit,
Would steer too nigh the sands to boast his wit
Great wits are sure to madness near allied,
And thin partitions do their bonds divide ,
Else why should he, with wealth and honour blest,
Refuse his age the needful hours of rest ?

Punish a body which he could not please ,
Bankrupt of life, yet prodigal of ease ?

DRYDEN

(xv)

Milton ! Thou shouldst be living at this hour
England hath need of thee , she is a fen
Of stagnant waters , altar, sword, and pen,
Fireside, the heroic wealth of hall and bower,
Have forfeited their ancient English dower
Of inward happiness We are selfish men ,
Oh ! raise us up, return to us again ,
And give us manners, virtue, freedom, power
Thy soul was like a star, and dwelt apart ,
Thou hadst a voice whose sound was like the sea ,
Pure as the naked heavens, majestic, free,
So didst thou travel on life's common way,
In cheerful godliness , and yet thy heart
The lowliest duties on herself did lay

WORDSWORTH

(xvi)

By foreign hands thy dying eyes were closed,
By foreign hands thy decent limbs composed,
By foreign hands thy humble grave adorn'd,
By strangers honour'd, and by strangers mourn'd !
What tho' no friends in sable weeds appear,
Grieve for an hour, perhaps, then mourn a year,
And bear about the mockery of woe
To midnight dances, and the public show ?
What tho' no sacred earth allow thee room,
Nor hallow'd dirge be mutter'd o'er thy tomb ?
Yet shall thy grave with rising flow'rs be drest,
And the green turf lie lightly on thy breast
There shall the morn her earliest tears bestow,
There the first roses of the year shall blow ,
While angels with their silver wings o'ershade
The ground now sacred by thy reliques made

POPE

(xvii)

Then feed on thoughts, that voluntary move
Harmonious numbers as the wakeful bird

Sings darkling, and in shadiest covert hid
Tunes her nocturnal note Thus with the year
Seasons return, but not to me returns
Day, or the sweet approach of even or morn,
Or sight of vernal bloom or summer's rose,
Or flocks, or herds, or human face divine ,
But cloud instead, and ever-during dark
Surrounds me, from the cheerful ways of men
Cut off, and for the book of knowledge fair
Presented with a universal blank
Of nature's works, to me expunged and razed,
And wisdom at one entrance quite shut out
So much the rather thou, celestial Light,
Shine inward, and the mind through all her powers
Irradiate , there plant eyes, all mist from thence
Purge and disperse, that I may see and tell
Of things invisible to mortal sight

MILTON

(xviii)

Of all the griefs that harass the distressed,
Sure the most bitter is the scornful jest ,
Fate never wounds more deep the generous heart,
Than when a blockhead's insult points the dart
Has Heaven reserved in pity to the poor
No pathless waste or undiscovered shore ?
No secret island in the boundless main ?
No peaceful desert yet unclaimed by Spain ?
Quick let us rise, the happy seats explore,
And bear oppression's insolence no more
This mournful truth is everywhere confessed,
Slow rises worth by poverty depressed ,
But here more slow where all are slaves to gold,
Where looks are merchandise and smiles are sold,
Where, won by bribes, by flatteries implored,
The groom retails the favours of his lord

JOHNSON

(xix)

But craven he was not sudden had been the call upon
him, and sudden was his answer to the call He saw, he
heard, he comprehended, the ruin that was coming down

already its gloomy shadow darkened above him, and already he was measuring his strength to deal with it. Ah! what a vulgar thing does courage seem, when we see nations buying it and selling it for a shilling a-day. ah! what a sublime thing does courage seem, when some fearful summons on the great deeps of life carries a man, as if running before a hurricane up to the giddy crest of some tumultuous crisis, from which lie two courses, and a voice says to him audibly "One way lies hope, take the other, and mourn for ever." How grand a triumph if, even then, amidst the raving of all around him, and the frenzy of the danger, the man is able to confront his situation—is able to retire for a moment into solitude with God, and to seek his counsel from *Him*!

DE QUINCEY

(xx)

Give me the clear blue sky over my head, and the green turf beneath my feet, a winding road before me and a three hours' march to dinner—and then to thinking! It is hard if I cannot start some game on these lone heaths. I laugh, I run, I leap, I sing for joy. From the point of yonder rolling cloud I plunge into my past being, and revel there, as the sunburnt Indian plunges headlong into the wave that wafts him to his native shore. Then long-forgotten things, like "sunken wrack and sunless treasures", burst upon my eager sight, and I begin to feel, think and be myself again. Instead of an awkward silence, broken by attempts at wit or dull common-places, mine is that undisturbed silence of the heart which alone is perfect eloquence. No one likes puns, alliterations, antitheses, argument, and analysis better than I do, but I sometimes had rather be without them. "Leave, oh, leave me to my repose!" I have just now other business in hand which would seem idle to you, but is with me "very sweet without a comment."

HAZLITT

(xxi)

Immediately, in trance, I was carried over land and sea to some distant kingdom, and placed upon a triumphal car, amongst companions crowned with laurel. The dark-

ness of gathering midnight, brooding over all the land, hid from us the mighty crowds that were waving restlessly about ourselves as a centre we heard them, but saw them not Tidings had arrived, within an hour, of a grandeur that measured itself against centuries, too full of pathos they were, too full of joy to utter themselves by other language than by tears, by restless anthems, and *Te Deum* reverberated from the choirs and orchestras of earth These tidings we that sat upon the laurelled car had it for our privilege to publish amongst all nations And already, by signs audible through the darkness, by snortings and trappings, our angry horses, that knew no fear of fleshly weariness, upbraided us with delay Wherefore was it that we delayed ?

DE QUINCEY

CHAPTER II

PRÉCIS-WRITING

1 Précis-writing is another name for summarizing. It differs from paraphrasing in that Paraphrase is an attempt to *reproduce* a given passage in one's own language *with all its details*, while Précis-writing is an attempt to *reproduce* in one's own words the *substance only* of a given passage.

A Précis must fulfil three essential conditions

- (i) It must be *complete*,
- (ii) It must be *clear*,
- (iii) It must be *concise*,

hence, a good précis will reproduce all the *essential* elements of the given passage *clearly* and *concisely*.

2 **Completeness** — Full justice must be done to the meaning of the original writer, that is, no *essential* fact or idea must be left out.

3 **Clearness** — The meaning of the given passage must be clearly expressed in your own words, though words and phrases from the original may be used. In order to attain clearness, the arrangement of the original passage may, if necessary, be changed.

4 **Conciseness** — A précis, being a summary, must necessarily be brief. Its usual length is about *one-third* of the original, though more advanced exercises in précis-writing may expect a reduction to *one-fifth* of the original.

5 Approach.—In order to train the student in the art of *condensation* or *compression* (that is, of saying a simple thing in simple words), it may be well to begin with simple exercises

6 Condensation or Compression—Examples—Condense or compress the following sentences

(a) His wisdom in council was not by any means inferior to his bravery on the field

Answer He was as wise in council as he was brave on the field

(b) If you live in such a way as to expose yourself to the trials and perils of circumstance

Answer If you live dangerously

(c) The distinguished politician (or statesman) who is now in charge of the Home portfolio

Answer The present Home Minister

(d) That active and vigilant body which watches over our lives and property

Answer The police

(e) They devised ways and means whereby the axe could be laid to the root of public expenditure

Answer They found out how to reduce public expenses

(f) He got to his feet and delivered himself of a splendid oration

Answer He made a fine speech

(g) As reported in the columns of the most important dailies of this city, Bradman's performance was utterly beyond praise

Answer Bradman, the papers said, played magnificently

(h) The pale ghost of a memory glided into his remembrance

Answer He faintly remembered

(i) Here it was that the unfortunate ship, battling in vain with wind and wave, struck ground, split in two and irrecoverably sank into the vasty deep

Answer It was here that the ship foundered

7 Further Exercises in Condensation or Compression

—Express clearly and fully *in one sentence* the substance of

(a) Hope, the best comfort of our imperfect condition, was not denied to the Roman slave, and if he had any opportunity of making himself either useful or agreeable, he might very naturally expect that the diligence and fidelity of a few years would be rewarded with the inestimable gift of freedom

GIBBON

Answer The Roman slave, if he could make himself useful or agreeable, might hope for freedom

(b) It is impossible that all these remonstrances and reproofs should not affect me, and I shall try my very best, in completing my design and in speaking of light as one of the characters of perfection, and of culture as giving us light, to profit by objections I have heard and read, and to drive at practice as much as I can, by showing the communications and passages into practical life from the doctrine I am inculcating

ARNOLD

Answer In speaking of culture as giving us light, and of light as one of the characters of perfection, I shall henceforward remember my critics and be as practical as I can

(c) He had nothing more to lose, money, friends, character, all were gone for a long time, if not forever, but there was

something else also that had taken its flight along with these I mean the fear of that which man could do unto him

SAMUEL BUTLER

Answer With the loss of money, friends, character, he had lost also fear

(d) The inevitable consequence of poverty is dependence Dryden had probably no recourse in his exigencies but to his bookseller The particular character of Tonson I do not know, but the general conduct of traders was much less liberal in those times than in our own, their views were narrower and their manners grosser To the mercantile ruggedness of that race, the delicacy of the poet was sometimes exposed

JOHNSON

Answer Dryden, when in need, had to depend on his bookseller Tonson, who was most probably rude

(d) By the law of nature, too, all manner of Ideals have their fatal limits and lot, there are pointed periods of youth, of maturity or perfection, of decline, degradation and final death and disappearance There is nothing born but has to die

Answer Like everything else that is born, Ideals too must grow, decay and die

8 Précis—Method.

(i) Read out the passage slowly and carefully and as often as is necessary in order to get its general sense or main idea Put this down in the form of its *Title*

(ii) Examine in detail every part of the passage till you are sure that no hint or suggestion of the author has escaped you

(iii) Select the *essential* facts and ideas

(iv) Put together all the essential facts and ideas in a first draft

(v) Revise this first draft so as to have a clear, connected, and complete idea of the original passage

(vi) See that the summary is in your own words, though sometimes words and phrases from the original may be retained. The indirect form is to be preferred

(vii) Take care not to omit important proper names, dates, etc

(viii) You may easily drop figures of speech, illustrations, etc., as you are merely conveying *the substance* of the original

(ix) Guard against taking out the main sentences of the given passage and loosely stringing them together.

9. Examples.

(a) When I am in a serious humour, I very often walk by myself in Westminster Abbey, where the gloominess of the place, and the use to which it is applied, with the solemnity of the building, and the condition of the people who lie in it, are apt to fill the mind with a kind of melancholy, or rather thoughtfulness, that is not disagreeable. I yesterday passed a whole afternoon in the churchyard, the cloisters, and the church, amusing myself with the tombstones and inscriptions that I met with in those several regions of the dead. Most of them recorded nothing else of the buried person but that he was born upon one day and died upon another, the whole history of his life being comprehended in those two circumstances that are common to all mankind. I could not but look upon these registers of existence, whether brass or marble, as a kind of satire upon the departed persons, who had left no other memorial of them, but that they were born and that they died. They put me in mind of several persons mentioned in the battles of heroic poems, who have sounding names given them for no other reason but that they may be killed, and are celebrated for nothing but being knocked on the head.

- Analysis*
- (i) Effect of Westminster Abbey on Addison
 - (ii) Character of the inscriptions
 - (iii) The writer's reflections

Précis · Thoughts in Westminster Abbey

When in a serious humour, Addison loved to walk alone in Westminster Abbey, which affected him with feelings of pleasant melancholy. Once, when looking at the inscriptions recording nothing else of the buried persons but their birth and death, he could not help thinking how these resembled the high sounding names given in heroic poems to certain persons whose only distinction was that they had been killed.

(b) The first sense of sorrow I ever knew was upon the death of my father, at which time I was not quite five years of age, but was rather amazed at what all the house meant, than possessed with a real understanding why nobody was willing to play with me. I remember I went into the room where his body lay, and my mother sat weeping alone by it. I had my battledore in my hand, and fell a-beating the coffin, and calling Papa, for I know not how I had some slight idea that he was locked up there. My mother caught me in her arms and, transported beyond all patience of the silent grief she was before in, she almost smothered me in her embraces, and told me in a flood of tears, Papa could not hear me and would play with me no more, for they were going to put him underground, whence he would never come to us again. She was a very beautiful woman, of noble spirit, and there was a dignity in her grief amidst all the wildness of her transport, which, methought, struck me with an instinct of sorrow, that, before I was sensible of what it was to grieve, seized my very soul, and has made pity the weakness of my heart ever since.

STEELE

- Analysis*
- (i) Death of Steele's father
 - (ii) Steele's behaviour at his father's coffin
 - (iii) Effect of his mother's behaviour on Steele

Précis His first sorrow

Steele's first sorrow came at five years of age when, going into the room where his dead father lay, he began to beat the coffin with his battledore, and call Papa. As his mother, who sat weeping alone there, embraced him and almost smothered him in her arms, her beauty, her nobility, and

the dignity of her grief seized the child's very soul and made him pitiful for the rest of his life

(c) Of the fruits of the year, I give my vote to the orange. In the first place it is a perennial—if not in actual fact, at least in the greengrocer's shop. On the days when dessert is a name given to a handful of chocolates and a little preserved ginger, when *macédoine de fruits* is the title bestowed on two prunes and a piece of rhubarb, then the orange, however sour, comes nobly to the rescue, and on those other days of plenty when cherries and strawberries and raspberries and gooseberries riot together upon the table, the orange, sweeter than ever, is still there to hold its own. Bread and butter, beef and mutton, eggs and bacon, are not more necessary to an ordered existence than the orange.

It is well that the commonest fruit should be also the best. Of the virtues of the orange I have not room fully to speak. It has properties of health giving, as that it cures influenza and establishes the complexion. It is clean, for whoever handles it on its way to the table handles its outer covering, its top coat, which is left in the hall. It is round and forms an excellent substitute with the young for a cricket ball. The pips can be flicked at your enemies and quite a small piece of peel makes a slide for an old gentleman.

But all this would count nothing had not the orange such delightful qualities of taste. I dare not let myself go upon this subject. I am a slave to its sweetness. I grudge every marriage in that it means a fresh supply of orange blossom, the promise of so much golden fruit cut short.

A. A. MILNE

- Analysis*
- (i) The orange—a perennial fruit
 - (ii) The varied properties of the orange
 - (iii) Its chief excellence

Précis *The Perfect Fruit* (The Golden Fruit)

The orange is Milne's favourite fruit. For it is, for all practical purposes, perennial, it is as necessary as bread and meat, it is health-giving, it is clean, it has other more or less amusing uses. But above all, it is delicious. So delicious indeed, that he humorously grudges every marriage in that it means a waste of orange blossom and, therefore, of oranges.

(d) I do not think it is good for anyone to be always sensible. Not that anyone is always sensible—on the contrary, but most of us think we are. It is from this illusion that we require a holiday, in fact, several holidays, and were I autocrat, I should make such holidays periodical, like the festivals of the Church, for as Sir Thomas Browne says, “Many things are true in Divinity, which are neither inducible by reason, nor confirmable by sense.” Doubtless I shall be almost alone in this amiable wish, since we live in a practical and businesslike age, and have little time to cut capers. Material success is our aim, and nonsense has nothing whatever to do with that aim. Nonsense is shy of success, even of its own, and I believe this shyness is due to certain delicate and even fairylike qualities which are apt to become soiled in the market-place—as what thing does not?

One of the inevitable results of a strenuously material era is the brushing away of the more subtle and illusive qualities of life, these suffer at the hands of popular success, as butterflies’ wings suffer at the hands of him who is vandal enough to touch them. There is also an arrogance of material success—a swagger of certainty born of pride in accumulated substance—which spoils the taste for finer things. Those afflicted thus, for it is an affliction, surrounded though they are by what the world calls great possessions, possess naught. This is true not only of a man but of an age, for a man, whatever he may be, is, finally, the epitome of his age. The possession of a great many things, even the best of things, tends to blind one to the real value of anything. And the humour and the pathos as well, of such an age as ours, which values a man according to the number of more or less troublesome things he possesses, is that it places what is called good sense above what is called nonsense.

HOLBROOK JACKSON

- Analysis*
- (i) Need for occasional nonsense
 - (ii) Decay of nonsense, due to the materialism of the age
 - (iii) Why is a materialistic age fatal to nonsense?

*Précis**The Decay of Nonsense*

It is not good for anyone, Jackson suggests, to be always serious. However, nonsense has little chance in an age bent on material success, which inevitably destroys the more delicate qualities of life and blunts the taste for finer things. Nay, great possessions tend to blind one to the real value of anything, and it is the humour as well as the pathos of such an age that it places sense above nonsense.

10 Exercises—Supply a title for each of the following passages and give its substance in about *one-third* of its length.

(1) Like most of the Africans, Severus was passionately addicted to the vain studies of magic and divination, deeply versed in the interpretation of dreams and omens, and perfectly acquainted with the science of judicial astrology, which, in almost every age except the present, has maintained its dominion over the mind of man. He had lost his first wife while he was governor of the Lyonnese Gaul. In the choice of a second, he sought to connect himself with some favourite of fortune, and, as soon as he had discovered that a young lady of Emesa in Syria had a royal nativity, he solicited and obtained her hand. Julia Donna (for that was her name) deserved all the stars could promise her. She possessed, even in advanced age, the attractions of beauty, and united to a lively imagination a firmness of mind and strength of judgment seldom bestowed on her sex. Her amiable qualities never made any impression on the dark and jealous temper of her husband, but, in her son's reign, she administered the principal affairs of the empire with a prudence that supported his authority, and with a moderation that sometimes corrected his wild extravagances. Julia applied herself to letters and philosophy with some success, with the most splendid reputation. She was the patroness of every art, and the friend of every man of genius.

GIBBON

(11) As the arts and sciences are slow in coming to maturity, it is requisite, in order to their perfection, that

the state should be permanent which gives them reception. There are numberless attempts without success, and experiments without conclusion, between the first rudiments of an art and its almost perfection, between the outlines of a shadow and the picture of an Apelles. Leisure is required to go through the tedious interval, to join the experience of predecessors to our own, or enlarge our views by building on the ruined attempts of former adventures. All this may be performed in a society of long continuance, but if the kingdom be of short duration, as was the case of Arabia, learning seems coeval, sympathizes with its political struggles and is annihilated in its dissolution.

But permanence in a state is not alone sufficient, it is requisite also for this end that it should be free. Naturalists assure us that all animals are sagacious in proportion as they are removed from the tyranny of others, in native liberty, the elephant is a citizen, and the beaver an architect, but whenever the tyrant man intrudes upon their community, their spirit is broken, they seem anxious only for safety, and their intellects suffer an equal diminution with their prosperity. The parallel will hold with regard to mankind: fear naturally represses invention, benevolence, ambition, for in a nation of slaves, as in the despotic governments of the East, to labour after fame is to be a candidate for danger.

To attain literary excellence also, it is requisite that the soil and climate should, as much as possible, conduce to happiness. The earth must supply man with the necessities of life, before he has leisure or inclination to pursue more refined enjoyments. The climate also must be equally indulgent, for, in too warm a region, the mind is relaxed into languor, and by the opposite excess, is chilled into torpid inactivity.

GOLDSMITH

(iii) When a government flourishes in conquests, and is secure from foreign attacks, it naturally falls into all the pleasures of luxury, and as these pleasures are very expensive, they put those who are addicted to them upon raising fresh supplies of money, by all the methods of rapaciousness and corruption, so that avarice and luxury

very often become one complicated principle of action in those whose hearts are wholly set upon ease, magnificence and pleasure. The most elegant and correct of all the Latin historians observes, that in his time, when the most formidable states of the world were subdued by the Romans, the Republic sunk into those two vices of a quite different nature, luxury and avarice, and accordingly describes Catiline as one who coveted the wealth of other men, at the same time that he squandered away his own. This observation on the commonwealth when it was in its height of power and riches, holds good of all governments that are settled in a state of ease and prosperity. At such times men naturally endeavour to outshine one another in pomp and splendour, and having no fears to alarm them from abroad, indulge themselves in the enjoyment of all the pleasures they can get into their possession, which naturally produces avarice, and an immoderate pursuit after wealth and riches.

ADDISON

(iv) The general reproach with which ignorance revenges the superciliousness of learning, is that of pedantry, a censure which every man incurs, who has at any time the misfortune to talk to those who cannot understand him, and by which the modest and timorous are sometimes frightened from the display of their acquisitions and the exertions of their powers.

The name of pedant is so formidable to young men when they first sally from their colleges, and is so liberally scattered by those who mean to boast their elegance of education, easiness of manners and knowledge of the world, that it seems to require particular consideration, since, perhaps, if it were once understood, many a heart might be freed from painful apprehensions and many a tongue delivered from restraint.

Pedantry is the unseasonable ostentation of learning. It may be discovered either in the choice of a subject, or in the manner of treating it. He is undoubtedly guilty of pedantry, who, when he has made himself master of some abstruse and uncultivated part of knowledge, obtrudes his remarks and discoveries upon those whom he believes un-

able to judge of his proficiency, and from whom, as he cannot fear contradiction, he cannot properly expect applause

To this error the student is sometimes betrayed by the natural recurrence of the mind to its common employment, by the pleasure which every man receives from the recollection of pleasing images, and the desire of dwelling upon topics on which he knows himself able to speak with justness. But because we are seldom so far prejudiced in favour of each other, as to search for palliations, this failure of politeness is imputed always to vanity, and the harmless collegiate, who perhaps intended entertainment and instruction, or at worst only spoke without sufficient reflection upon the character of his hearers, is censured as arrogant or overbearing, and eager to extend his renown, in contempt of the convenience of society and the laws of conversation

JOHNSON

(v) It must not be imagined that a walking tour, as some would have us fancy, is merely a better or worse way of seeing the country. There are many ways of seeing landscape quite as good, and none more vivid, in spite of canting dilettantes, than from the railway train. But landscape on a walking tour is quite accessible. He who is indeed of the brotherhood does not voyage in quest of the picturesque but of certain jolly humours—of the hope and spirit with which the march begins at morning, and the peace and spiritual repletion of the evening rest. He cannot tell whether he puts his knapsack on or takes it off with more delight. The excitement of the departure puts him in key for that of the arrival. Whatever he does is not only a reward in itself, but will be further rewarded in the sequel, and so pleasure leads on to pleasure in an endless chain. It is this that so few can understand. They will either be always lounging or always at five miles an hour, they do not play off the one against the other, prepare all day for the evening and all evening for the next day.

(vi) No species of literary men has lately been so much multiplied as the writers of news. Not many years ago the nation was content with one gazette, but now we have

not only in the metropolis papers for every morning and every evening but almost every large town has its weekly historian who regularly circulates his periodical intelligence and fills the villages of his district with conjectures on the events of war, and with debates on the true interest of Europe

To write news in its perfection requires such a combination of qualities that a man completely fitted for the task is not always to be found. In Sir Henry Wotton's jocular definition, "An ambassador is said to be a man of virtue sent abroad to tell lies for the advantage of his country" a news-writer is a man without virtue who writes lies at home for his own profit. To these compositions is required neither genius nor knowledge, neither industry nor sprightliness, but contempt of shame and indifference to truth are absolutely necessary. He who by a long familiarity with infamy has obtained these qualities, may confidently tell to-day what he intends to contradict to-morrow, he may affirm fearlessly what he knows that he shall be obliged to recant, and may write letters from Amsterdam or Dresden to himself.

In a time of war the nation is always of one mind, eager to hear something good of themselves and ill of the enemy. At this time the task of news-writers is easy, they have nothing to do but to tell that a battle is expected, and afterwards that a battle has been fought, in which we and our friends, whether conquering or conquered, did all, and our enemies did nothing.

JOHNSON

(vii) But the absence of traditional ideas is by no means an unmixed evil. The working-man sees more clearly than the majority of educated persons the absurdity of international hatred and jealousy. He is conscious of greater solidarity with his own class in other European countries than with the wealthier class in his own, and as he approaches the whole question without prejudice, he cannot fail to realize how large a part of the product of labour is diverted from useful purposes by modern militarism. International rivalry is in his eyes one of the most serious obstacles to the abolition of want and misery. Tolstoy

hardly exaggerates when he says, " Patriotism to the peoples represents only a frightful future, the fraternity of nations seems an ideal more and more accessible to humanity, and one which humanity desires " Military glory has very little attraction for the working-man His humanitarian instincts appear to be actually stronger than those of the sheltered classes To take life in any circumstances seems to him a shocking thing, and the harsh procedure of martial law and military custom is abhorrent to him He sees no advantage and no credit in territorial aggrandizement, which he suspects to be prompted mainly by the desire to make money unjustly He is, therefore, a convinced pacifist, though his doctrine of human brotherhood breaks down ignominiously when he finds his economic position threatened by the competition of cheap foreign labour If an armed struggle ever takes place between the nations of Europe (or their colonists) and the yellow races, it will be a working-man's war But on the whole the best hope of getting rid of militarism may lie in the growing power of the working-class The poor, being intensely gregarious and very susceptible to all collective emotions, are still liable to fits of warlike excitement But their real minds are at present set against an aggressive foreign policy, without being shut against the appeals of a higher patriotism

DEAN INGE

(viii) There is an old saying that if a man has not fallen in love before forty, he had better not fall in love after I long ago perceived that this rule applied to many other matters as well for example, to the writing of plays, and I had made a rough memorandum for my own guidance that, unless I could produce at least half a dozen plays before I was forty, I had better leave play-writing alone It was not so easy to comply with this provision as might be supposed Not that I lacked the dramatist's gift As far as that is concerned, I have encountered no limit but my own laziness to my power of conjuring up imaginary people in imaginary places, and finding pretexts for theatrical scenes between them But to obtain a livelihood by this insane gift, I must have conjured so as to interest not

only my own imagination, but that of at least seventy or a hundred thousand contemporary London playgoers. To fulfil this condition was hopelessly out of my power. I had no taste for what is called popular art, no respect for popular morality, no belief in popular religion, no admiration for popular heroics. As an Irishman I could pretend to patriotism neither for the country I had abandoned nor the country that had ruined it. As a humane person I detested violence and slaughter, whether in war, sport, or the butcher's yard. I was a Socialist, detesting our anarchical scramble for money, and believing in equality as the only possible permanent basis of social organization, discipline, subordination, good manners, and selection of fit persons for high functions. Fashionable life, open on indulgent terms to unencumbered "brilliant" persons, I could not endure, even if I had not feared its demoralizing effect on a character which required looking after as much as my own. I was neither a sceptic nor a cynic in these matters. I simply understood life differently from the average respectable man, and as I certainly enjoyed myself more—mostly in ways which would have made him unbearably miserable—I was not splenetic over our variance.

SHAW

(ix) The astonishing progress in all measurable values which marked the first half of the reign produced a whole literature of complacency. I quoted some examples of the language which was then common, in my Romanes Lecture on "The Idea of Progress." Macaulay supplies some of the best examples. We must remember that the progress was real, and that its speed was unexampled in history. The country was, in vulgar language, a going concern, as it never was before and has not been since. The dominions beyond the seas were being peopled up and consolidated. At home, education was spreading, liberty was increasing, and the light taxes were no longer even remembered. Principles seemed to have been discovered which guaranteed a further advance in almost every direction, intellectual as well as material. For that was the great age of British science and most branches of literature were flourishing. Hope told a flattering tale, and optimism became a sort of religion.

Nevertheless, such complacency was bound to produce a violent protest. Disraeli, whose well-remembered warning about "the two nations" has already been quoted, described the age as one which, by the help of mechanical inventions, had mistaken comfort for progress. And comfort, as another critic of social science has said, is more insidious than luxury in hampering the higher development of a people. The literature of social indignation was contemporaneous with the literature of complacency. Carlyle and Ruskin were its chief prophets, but we must not forget the novels of Dickens, Charles Reade and Kingsley.

DEAN INGE

(x) The practical question for the future is whether there is any prospect of returning, under more favourable auspices, to the unrealized ideal of the Middle Ages—an agreement among the nations of Europe to live amicably under one system of international law and right, binding upon all, and with the consciousness of an intellectual and spiritual unity deeper than political divisions. "The nations are the citizens of humanity," says Mazzini, and so they ought to be. Some of the omens are favourable. Militarism has dug its own grave. The great powers increased their armaments till the burden became insupportable, and have now rushed into bankruptcy in the hope of shaking it off. In prehistoric times the lords of creation were certain gigantic lizards protected by massive armour-plates which could only be carried by a creature thirty to sixty feet long. Then they died, when neither earth, air, nor water could support them any longer. Such must be the end of the European nations, unless they learn wisdom. The lessons will be brought home to them by Transatlantic competition. The United States of America had already, before this war, an initial advantage over the disunited states of Europe, amounting to at least 10 per cent. on every contract, after the war this advantage will be doubled. It remains to be seen whether the next generation will honour the debts which are piling up. Disraeli used to complain of what he called "Dutch finance", which consists of "mortgaging the industry of the future to protect property in the present." Pitt paid for the great war of a hundred years ago in this

manner , after a century we are still groaning under the burden of his loans We may hear more of the iniquity of " Dutch finance " when the democracies of the next generation have a chance of repudiating obligations which, as they will say, they did not contract However that may be, international rivalry is plainly very bad business , and there are great possibilities in the Hague Tribunal, if, and only if, the signatories to the conference bind themselves to use force against a recalcitrant member The conduct of Germany in this war has shown that public opinion is powerless to restrain a nation which feels strong enough to defy it

DEAN INGE

CHAPTER III

LETTER-WRITING

1 Letter-writing is a species of composition reducible to certain formulas, broadly as to matter, more strictly as to manner. Though the substance of a letter may be anything and everything, the nature of its expression almost compels it to conformity with definite, clear-cut forms. A letter is, briefly, a communication in writing. And, while there is no limit to the subject-matter of such a communication, this must take the shape of either a "heart-to-heart talk", or a formal (social) note, or an official notification, or an expository letter to a newspaper, or a business letter, or an application.

2 Letters may be divided into (i) *Formal* Letters, and (ii) *Familiar* Letters.

Formal letters are naturally more rigid in form than *Familiar* letters yet each type has to conform to certain general rules like

- | | |
|--------------------------|------------------------|
| (a) the Writer's Address | (d) the Subscription |
| (b) the Date of Writing | (e) the Signature |
| (c) the Salutation | (f) the Superscription |

Example

Writer's address

Bharat House,
Kalbadevi Road,
Bombay 2

Date of writing

27th November '35

Salutation

My dear John,

Body of the Letter.

Will you call here to-morrow morning ? I have a surprise for you Guess what !

Subscription

Yours very sincerely,

Signature

Pat

Superscription
(on the envelope)

John Perry, Esq ,
Peace Haven,
Cumballa Hill,
Bombay, 6

Note —(1) *The Writer's Address* must be written clearly and in full

(ii) *The Date of Writing* may be as under

- (a) 2nd January, 1936 ,
- (b) January 2nd, 1936 ,
- (c) January 2, 1936 ,
- (d) Less formally 2/1/1936

(e) In Official correspondence, sometimes as Dated the 2nd January, etc

(iii) *The Salutation*

(a) Informal correspondence—Sir, Dear Sir, Gentlemen, Madam, Dear Madam, Reverend Sir

(b) In familiar correspondence—Dear, or My dear Mr Shah , Dear, or My dear Mrs or Miss Shah , Dear, or My dear Captain , Dear, or My dear Doctor

(c) Intimate Dear, or My dear, or Dearest Father, or Sister, or the proper name, e g Bill, Bob, Pesi

(iv) *The Subscription*

(a) Formal Yours faithfully, Yours truly, etc

Business (sometimes) I am, or I remain, yours, etc

Official I am, or I remain, Your most obedient servant

(b) Familiar Yours affectionately, or sincerely yours ,
or Yours most (or very) affectionately or sincerely , Ever
yours affectionately, or sincerely, etc , Your most affec-
tionate, or obedient son , Your most devoted wife , Yours
cordially, etc

(v) *The Signature*

Formal William Butler

Familiar William (sometimes put Dad, or Mummy, or
pet name)

(vi) *Superscription* (on the envelope)

(i) S K Desai, Esq ,
Rose Bungalow,
Poona

(ii) Messrs Rush, Rush & Co ,
Cantonment,
Karachi

(iii) The Rev S T Brown,
Parish House,
Belgaum

(iv) Dr M B Raut, M B , B S ,

(v) The Hon S Williams, O B E ,

(vi) V F Sanjana, Esq , B A ,

(vii) S T Tilak, Esq ,
c/o Dr T M Tilak, M D

3 Formal Letters may be subdivided into .

- (i) Social Letters,
- (ii) Official Letters,
- (iii) Business Letters,
- (iv) Answers to Advertisements,
- (v) Letters to Newspapers,
- (vi) Circulars, and
- (vii) Applications

Note —Some of these sub-types will be found to overlap
For example, an answer to an advertisement may be a
business letter or an application , a circular may be an
official or a business letter

4 Social Letters.—Social Letters generally take the shape of *Formal Invitations* and *Replies* to them. For example

Formal Invitation

Mr and Mrs R B Mehta present their compliments to Mr and Mrs S M Desai and request the pleasure of their company at a Reception to be held at their residence in honour of Sir W H Gibson, I C S, O B E, on Friday, 10th December, at 5 45 p m.

Temple View,
4th December.

Formal Acceptance

Mr and Mrs S M Desai have great pleasure in accepting the kind invitation of Mr and Mrs R B Mehta to the Reception on Friday, 10th December

Sher Villa,
6th December

Formal Refusal

Mr and Mrs S M Desai thank Mr and Mrs R B Mehta for their kind invitation, but regret to say they will be unable to attend the Reception on Friday, 10th Dec, owing to a prior engagement

Sher Villa,
6th December

In the specimens given above, note the following

- (i) the use of the third person
- (ii) the consequent *omission* of the *salutation*, *subscription* and *signature*,

- (iii) the *shifting* of the *writer's address* from the top to the bottom of the note ,
- (iv) the incompleteness of the *writer's address* ,
- (v) the brevity of the date (It is usual to add the *week-day* and omit the year)

5 Exercises — Write (a) an invitation, (b) acceptance, (c) refusal, or non-acceptance

- (i) A Garden-party given by the Radio Club to its members
- (ii) A Thread Ceremony.
- (iii) A Wedding Party
- (iv) A Birthday Party
- (v) A Tennis-Tournament Finals
- (vi) A Harbour-trip organized by the Health Club
- (vii) The laying of the Foundation Stone of a Municipal Hospital
- (viii) The Golden Jubilee Celebration of a school
- (ix) The Opening of a Fancy Bazaar
- (x) A Sheriff's Dinner

6 Official Letters — Official Letters are letters written (a) by private persons to Officials, (b) by Officials to private persons, (c) by Officials to Officials

The general student of letter-writing is mainly concerned with (a) i.e. letters addressed by private persons to Officials, whether Government or not

- (1) The manner of an official letter must be more strictly formal than that of an ordinary letter
- (ii) Its general tone must be more respectful

Example of (a)

Abu Karim Mansion,
Wardle Street,
Ahmedabad
6th January, 1936

To

M R Shastri, Esq , I C S ,
Superintending Engineer, Ahmedabad

Sir,

I beg to draw your attention to the condition of Wardle Street at the point where it intersects Main Road. The place is getting daily more dangerous to traffic and may become impassable if not looked to without further delay.

I hope that you will order an immediate inspection of the place followed by prompt repairs.

I have the honour to be,

Sir,

Your most obedient servant,

A M Shah

Note —(i) how below the writer's address is the date, which is written in full 6th January, 1936, and not just 6th Jan , 1936 ,

(ii) how the title of the addressee (i e person addressed) is added to his name ,

(iii) how the salutation is just *Sir* and not *Dear Sir*, as in less formal letters

(iv) how the tone of the letter is firm but respectful

(v) how the subscription is very formal

Example of (b)

The Superintending Engineer's Office,
Ahmedabad

10th January, 1936

To

A M Shah, Esq ,
Abu Karim Mansion,
Wardle Street

Sir,

I have the honour to acknowledge the receipt of your letter of the 6th of January, and beg to say that the matter will receive the earliest possible attention of my Department

I have the honour to be,

Sir,

Your most obedient servant,

(Signed) M R Shastri,
Superintending Engineer.

Another Example of (a)

Mount View,
Mount Road,
Mazagon
15th April, 1934.

To

The Registrar,
The University of Bombay.

Sir,

I have the honour to inform you that the answers to the 2nd and the 3rd questions of English Paper I (Section I) of the recent Matriculation Examination have been written by me in the wrong answer-book.

I shall be very grateful to you if you will kindly inform the examiners of this mistake and see that my result does not suffer thereby

I have the honour to be,

Sir,

Your most obedient servant,

S K Shroff

(No 12754)

Another Example of (b)

UNIVERSITY OF BOMBAY

Bombay, 18th April, 1934

To

S K Shroff, Esq ,
Mount View, Mount Road,
Mazagon

Sir,

I have the honour to acknowledge the receipt of your letter dated 15th April and to inform you that a copy of your letter will be forwarded to the examiners concerned for their consideration

I have the honour to remain,

Sir,

Your most obedient servant,

XYZ

Registrar,

University of Bombay

7 Exercises —Write a letter

- (1) To the Commissioner of Police, about a noisy dog in your neighbourhood
- (2) To the same, applying for a licence to carry arms (State reasons)

- (iii) To the same, on footpads on the Maidan
- (iv) To the Municipal Commissioner, on the insufficiency of lighting on the sea-face
- (v) To the Postmaster of your village, about a delayed parcel
- (vi) To the Superintendent, — Hospital, about your brother's health
- (vii) To the Secretary, S P C A , about brutality to Victoria horses
- (viii) To the Director, Public Information Bureau, applying for access to files
- (ix) From the Postmaster of your village, in answer to enquiry No v
- (x) From the Librarian, — Library, in answer to application for catalogue of latest books

8 Business Letters.—Business letters should be (a) brief, and (b) clear

(a) Brevity is only fair to the business-man, who has generally little time to spare Besides, it makes for clearness Yet brevity should not be an excuse for the omission of the customary courtesies

(b) Clearness, the pearl of virtues in all literary composition, is a duty you specially owe to yourself as well as to your correspondent Articles should be exactly specified and even, if necessary, described, careful details given as to quality and quantity, and directions supplied as to the manner of forwarding the articles and of receiving payment for them

9. Specimen.

The Sunbeam,
East Avenue, Bandra
2nd Nov., 1935

Messrs R Wagh & Sons,
Booksellers and Publishers,
Princess St , Bombay.

Gentlemen,

Will you kindly forward at your earliest convenience the following books by V P P

Masefield's *Poems*
Aldous Huxley's *Point, Counter-Point*
Conrad's *Jm*

Yours faithfully,
E K Sharma

Note —(i) Observe the use of "Gentlemen" and not "Dear Sirs," which is less correct, though frequently used. In the singular, write "Dear Sir" or simply "Sir"

(ii) Instead of the formula "Will you kindly forward" one may use "I shall be much obliged if you will send (or despatch)" or even "Please (or kindly) send (or forward) at your earliest convenience"

(iii) For the subscription "Yours faithfully," you might write "Yours truly," but not "Yours sincerely"—unless the tradesman happens to be your intimate friend, in which case any kind of letter will do.

10. Another Specimen.

14, Mount Pleasant Road,
Cumballa Hill,
20th December, 1935

The Manager,
Messrs Whitehead, Burnside & Co ,
Bombay

Dear Sir (or Sir),

I shall be much obliged if you will send me by bearer 6 boxes of Xmas Crackers (No 105 of your latest Catalogue), at Rs 2 per box, charging the same to my account.

Yours truly,

(Mrs) F Smith

11. More Examples.—(1) *To a Bank for Information*

Rest Haven,
Pedder Road,
Bombay,
25th January, 1934

The Manager,
Mercantile Bank of India,
Bombay

Dear Sir,

Will you kindly let me know the present rate of interest allowed by your bank on Fixed Deposits, and also if you could give me special terms for a Fixed Deposit of Rs 75,000 ?

Yours faithfully,

R P Khambatta

(ii) *The Bank replies*

The Mercantile Bank of India,
5, Hornby Road,
Bombay

27th January, 1934

To

R P Khambatta, Esq ,
Rest Haven, Pedder Road,
Bombay

Dear Sir,

With reference to your letter (or favour) of (the) 25th instant we beg to inform you that the present rate of interest paid on Fixed Deposits is $1\frac{1}{2}$ per cent *on all sums* No special terms can be allowed on a fixed deposit of Rs 75,000

Yours truly,

F W Jones,
Manager

(iii) *To a Sports Firm .*

Mosquito Street,
Broach

5th October, 1934

To

Messrs Battledore & Shuttlecock,
Carnac Road, Bombay

Gentlemen,

Kindly send by Railway Parcel, payable on delivery, the following articles

2 dozen Tennis-balls (Asterisk) Rs 10 per doz

2 Tennis Racquets (Quicktaut 14 oz) Rs 30 each

Please also enclose a copy of your latest catalogue

Yours faithfully,

B S Thakur

(iv) *A watch to be repaired*

Sundial Terrace,
Napier Road
10th July, 1935

To

Messrs East End Co ,
Esplanade Road, Bombay

Gentlemen,

I am sending by bearer for necessary repairs a gold wrist-watch which I bought from you only four months ago. Please let me know, on examination, how long it will take to set it right and at what cost.

In view of the fact that I have your guarantee for five years, I assume that you will carry out the repairs free of charge.

Yours truly,
(Mrs) S Khanna

(v) *The Watch-repairer's reply .*

East End Co ,
Esplanade Road,
Bombay
10th July, 1935

To

Mrs S Khanna,
Sundial Terrace,
Napier Road

Dear Madam,

We have examined the watch and find it needs a new spring. We beg to inform you that the guarantee

does not cover damages due to accident or misuse But as you bought the watch from us so recently, we shall charge you this time only a nominal fee of Rs 3

The watch will be ready for delivery within a week from to-day.

Yours truly,

F E Sidhwa

(v1) *A Baker remands a Patron*

Sunshine Bakery,
Grant Road,
Bombay
1st February, 1935

To

Dr S P Silva, L M & S ,
Hygeia Blocks,
Lancet Street

Dear Sir,

We beg to draw your attention to our bill for Rs 64 8 payment of which is long overdue We have sent you a reminder regularly at the beginning of each month for the last *six* months, and we regret to be obliged to inform you that, if the bill is not wholly or partly settled within a few days, we shall have to stop supplying you with bread

Yours truly,

J A Noronha,
for Proprietor,
Sunshine Bakery

(vii) *Appointment with Doctor*

Hilltop,
Wilderness Road,
Malabar Hill
16th September, 1930

To

Dr M M Mehta,
Ear, Nose and Throat Specialist,
5 Queen's Road

Dear Sir,

My little daughter, aged five, complains of violent pain in the ear, which I presume to be ear-ache Will you kindly make an appointment to see her this evening?

I remain,

Yours faithfully,
(Mrs) Shrim Bhabha

(viii) *The Specialist gives an appointment*

5, Queen's Road,
Bombay
16th September, 1930.

Mrs Shrim Bhabha,
Hilltop, Wilderness Road,
Malabar Hill

Dear Madam,

The Doctor has instructed me to tell you that you may bring the child to 5, Queen's Road this evening between 7 45 and 8 p m

Yours truly,
A C Fernandes

12 Exercises — Write a brief letter

- (i) To a chemist, complaining that the articles sent by him were damaged
- (ii) To a bookseller, returning some books and ordering others

- (iii) To a doctor, asking him to see a patient at home
- (iv) To a dentist, making an appointment
- (v) To a bank, asking for a draft
- (vi) To a grocer, ordering goods
- (vii) To the Electric Company, asking for a connection
- (viii) To the Insurance Company, notifying change of address
- (ix) To a landlord, applying for a flat
- (x) To the florist, asking price of a garland

13 **Answers to Advertisements—Applications**—Answers to advertisements generally take the form of applications for employment, so these two species of letter-writing may be treated together

14. An answer to an advertisement may be a simple business letter, e.g. (a) *Advertisement*

For Sale Fine Newfoundland puppies three months old Moderate price Communicate Mrs M Smith, Kennel Mansion, 9, Cumballa Hill, Bombay

(b) *Letter*

Dog's Paradise,
Barker Street,
Poona,

To 5th June, 1935

Mrs M Smith,
Kennel Mansion,
9, Cumballa Hill,
Bombay

Dear Madam,

With reference to your advertisement in to-day's *Times*, will you please quote your price for one puppy

Should I decide to buy a number of puppies, shall I get a reduction in price ?

Awaiting an early reply,

I am,

Yours faithfully,

(Mrs) Ada Brown

15 Generally, answers to advertisements take the form of applications (a) *Advertisement*

Wanted a Shorthand Typist knowing Elementary Accounts Apply with full particulars, Graham Pile & Sons, Tamarind Street, Bombay

(b) *Applications :*

Room No 115,
Depression Chawl,
Sunshine Lane,
Bombay

To 24th November, 1935

The Manager,
Messrs Graham Pile & Sons,
Tamarind Street,
Bombay

Re Shorthand Typist

Sir,

With reference to your advertisement in this morning's *Times of India*, I beg to apply for the post of Shorthand Typist in your firm

I am 21 years old and a graduate of the Madras University I took my degree last year with English, History and Economics as my special subjects and have since studied Shorthand, Typewriting and Accountancy

I enclose a copy of a testimonial from the Principal of the Commercial Training College and would refer you

to the Principal of the Presidency College, Madras, for my character

I need hardly add that, if I am given the appointment, I shall do my best to give you satisfaction.

I remain,

Yours respectfully,

Rama Rao

16 Observe that the application falls into three parts

- (i) Subject—reference to the advertisement, nature of the appointment, etc., including the caption Re Shorthand Typist (Re means *with reference to*)
- (ii) Statement of age, education, etc
- (iii) Reference to testimonials, etc Copies only of testimonials should be sent, not the originals

17 Another and neater form of application is to make a courteous application on one sheet and to give, on another sheet, information about education, age, references, testimonials, etc Thus

Room No 115,

Depression Chawl,

Sunshine Lane,

Bombay

To

24th Nov, 1935.

The Manager,

Messrs Graham Pile & Sons,

Tamarind Street, Bombay

Sir,

Re Shorthand Typist

With reference to your advertisement in this morning's *Times of India*, I beg to apply for appointment as Shorthand Typist in your firm

I enclose copies of testimonials, etc, and shall be glad to supply you with any further information you may require.

I remain,

Sir,

Yours respectfully,

Rama Rao

(On a separate sheet, to be attached with a pin or clip) Qualifications Rama Rao, B A (Hons) with English, History and Economics Diploma of the Commercial Training College in Shorthand and Type-writing References Principal B S Berkeley, Presidency College, Madras

18 Exercises — Write applications in answer to the following advertisements

- (i) *Wanted* Respectable Indian girl as nurse for two European children, aged 5 and 3 Apply Mrs F David, Dovecote, Nasik
- (ii) *Wanted* Intelligent private secretary for business firm, knowing a vernacular Apply Messrs Cotton & Sons, Mandvi
- (iii) *Wanted* Cashier, with previous experience and good references Apply Messrs Adam & Bros, Milliners, Chitaranjan Das Avenue, Calcutta
- (iv) *Wanted* Clerk, Matriculate, with knowledge of Book-keeping Apply Manager, Speed Motors Ltd, Newgate Street, Bombay
- (v) *Wanted* Smart teacher to teach all subjects in 4th and 5th standards Apply the Principal, Brand New High School, Broach

- (vi) *Wanted* Ambitious young man as canvasser—
Apply Honesty Insurance Company, Com-
mission Road, Lahore

19 **Circulars**—A Circular is a letter, generally printed or typed, to be sent to several people with no change except in the superscription

Official Circulars Circulars may be called *Official* when they are in the nature of an intimation to members of boards, committees, etc , to attend a meeting, etc . etc

- (1) *Circular*

UNIVERSITY OF BOMBAY

Bombay, 14th April, 1935

No 5463 of 1935

Examiners at the various University Examinations are informed that the Syndicate have resolved that Instruction No 25-B of the instructions to Examiners (issued to them on the 5th March, 1935) be not enforced this year

By order

XYZ,
University Registrar

- (ii) *Circular* :

West Turf Club,
Queen's Road, Bombay
5th February, 1935

Members of the Managing Board of the Club are informed that there will be a meeting of the Board on Sunday, the 9th instant, at 6 45 p m All members are kindly requested to attend

Agenda Election of the next Managing Board
Consideration of the Annual Ball
Any other business that may be brought forward

Hon General Secretary

Business Circulars are letters of advertisements sent by tradesmen to several people to persuade them to be customers E g

Universal Stores Ltd ,
20, Lady Dmshaw Road,
Poona
1st December, 1935

Sir/Madam,

We take this opportunity of inviting you to pay an early visit to our stores

A new and fresh stock has just arrived including,

Xmas Cake ingredients
Lovely Toys
Superb Xmas Crackers
Fancy Hats
Chocolates

A Price List is enclosed

We remain,

Yours respectfully,

Universal Stores Ltd

20 Letters to Newspapers —Letters are addressed to Newspapers on matters of public interest

- (i) They are addressed to the Editor
- (ii) The address of the writer is not given in the letter itself, though given in the covering letter
- (iii) The salutation is *Sir* and not *Dear Sir*

- (iv) The subscription is usually *Yours truly*, or *Yours, etc* (an abbreviation for *Your obedient Servant*)
- (v) The Signature may be real or a *nom-de-plume* (in case it is the latter the real name of the writer must be given in the covering letter) The *nom-de-plume* must be appropriate
- (vi) The Caption (Heading or Title) may be supplied by the writer, though it is usually the Editor's work.

Specimens

To The Editor,
News and Views of India

Sir,

I beg the hospitality of your columns in order to draw the attention of the public authorities to certain daily growing abuses

It is hardly possible to stroll along any part of the beach without stumbling on vast accumulations of rubbish, consisting mainly of the refuse of the improvised picnics of our never-to-be surfeited barbarians

Again, it is all but impossible here to avoid being gently accosted by individuals in long and reverend robes, offering to ensure your future happiness by reading your palm and incidentally relieving you of any excess of silver. It is very difficult for the wisest man to escape their importunities. In any case they are an unmitigated nuisance

It is high time the authorities concerned thought of waking up and doing something to remedy matters

Yours truly,

Pestered

To

The Editor,
The Dustipur Sentinel

Sir,

You will excuse a long-suffering tax-payer if he attempts to invade your columns with a grievance not entirely private. It is hardly a secret in this town that its streets have never been watered since the monsoon. Are we to understand that this dust-choked population must wait for the next fall of rain in order to have its dust laid? It is hardly safe to venture out into the streets at any hour of the day without having one's mouth, eyes, ears and nostrils stuffed with undesired and most undesirable dust. If the water-supply of our Municipality is to come directly from the clouds, the town had better save the expense of supporting a Municipality, and, instead of paying taxes, just pray to the gods for rain.

Yours, etc ,

Dusty

21. Exercises — Write a letter to a Newspaper

- (i) On stray dogs
- (ii) On street-beggars
- (iii) On a Dance-hall in the neighbourhood
- (iv) On more safety for pedestrians
- (v) On official harassment in trains
- (vi) On the quality of Indian Films
- (vii) On the insufficiency of the water-supply
- (viii) On pavement hawkers
- (ix) On litter on the Beach
- (x) On reducing taxi-fares
- (xi) On the necessity of a stadium in the town

- (xii) On the necessity of a theatre in the town
- (xiii) On the large number of failures at the Matriculation
- (xiv) On the dishonesty of advertisements
- (xv) On the unpunctual arrival of steamers or trains
- (xvi) On the inaccuracy of the Market Clock
- (xvii) On night processions.
- (xviii) On insanitary flats
- (xix) On reckless driving

22 Familiar Letters.—Familiar letters, being in the nature of a friendly talk, should be written in an easy, familiar, conversational style. There is hardly any limit to the matter or the manner of a familiar letter. The only limits are those set by grammar, idiom and good sense. Besides, a familiar letter, if it is to be a species of composition, must also preserve a certain arrangement, and conform to the general rules of good writing and good taste.

The form of a familiar letter differs in certain respects from that of a formal letter. While the familiar letter certainly has the writer's address, the salutation, the subscription and the signature, it omits the formal heading above the salutation (e.g. To James Gense, Esq.)

Address To be written in full, as in a formal letter.

Salutation Instead of *Sir* or *Dear Sir*, write *Dear* or *Dearest Rama* or *My dear Rama*.

Subscription *Yours sincerely* or *very sincerely* or *most sincerely*, or *yours affectionately* or *very affectionately* or *very affectionately yours*, or *yours ever*, etc.

Signature Omit the *surname*, except where obscurity might result Thus *Yours affectionately*,
Pushpa

23 Short Specimens of Familiar Letters.

(1)

Rosegarden,
 Pink Street,
 Karachi

5th November, 1936

My dear Sunita,

It is ages since I heard from you Are you dead, or just reading for your examinations ? I am reading hard for mine and sometimes wish I were dead Do drop me a line to say you are alive You shan't get a long letter—nay, not a line—until I get one (a brief note will do) from you Do write soon to

Yours very affectionately,
 Mabel

(11)

The Bluebird,
 Matheran
 20-10-35

Darling Auntie,

So you have decided not to come ! It is horrid—most horrid—of you We are having such a perfect time—at least, it would be perfect if you were here. We have been three times to Louisa Point and the view from there is simply beyond words Keki has taken a few snapshots, but they are not ready yet. But what picture can do justice to the thing itself ? Oh ! it's so grand ! Please don't call me a romantic fool and all that I have enough trouble here You know, we took Granny to Echo Point one day and we have decided never to take her anywhere again She

just kept screaming at us all the time, and never let us go so much as fifty yards away from her I said to Keki, if Auntie was with us it would be so different

It is nice and cold here, all day But it does one good, as it makes one walk and walk all day long

Auntie, were you *really* frightened of the little railway the first time ? I wasn't !

With all my love,

Very angrily yours,

Roshan

(iii)

Missionary School for Boys,
Nasik

1st August, 1935

Dear Father,

I very earnestly hope this letter will find you and Mother in excellent health

I am enclosing my bi-monthly examination report and I shall be very sorry if you find it disappointing I have worked as hard as I could, as you may have heard from the Prefect My score in Science and Geog is very low indeed, but that is because the subjects were quite new, and I had to make up *so* much Teacher says my French is very good, and, as you see, I am getting a card in it Besides, I stood second in English and got over 50 per cent in Mathematics

I am every minute so conscious of the expenses and worries you have on my account, that I shall certainly spare no pains to make you *quite* happy in future

Give my kisses to dear Amal and accept for yourself and Mother much love from

Your affectionate son,

Raghu

(1v)

The Eyrie,
Burns Road,
Bombay

25th November, 1935

My dear Shanti,

I have splendid news for you The Australian team is already here and are playing their first match next Thursday What is more, I have my parents' permission to invite you for the time the match lasts and for as much longer as you would like to stay

Bombay is getting a little less warm than usual and you will not be so sorry, just now, to exchange your cool, flowery Poona for this city But, if the weather is no attraction to you, cricket must be Come, then, and see if there is any bowler better than your favourite Kanu

Write to say when you are coming and by what train, so that I may be at the station to meet you

With kind regards from all,

Yours very sincerely,

Bob

24. Exercises —Write a letter

- (i) To a friend, on your passing the VIIIth standard
- (ii) To your mother, asking for more clothes
- (iii) To your friend, discussing a picnic
- (iv) To your brother, describing a journey by rail
- (v) To your uncle, thanking him for his present
- (vi) To your sister, with birthday greetings
- (vii) To your father, giving your first impressions of school
- (viii) To your old teacher, giving impressions of your new teachers

- (ix) To an old schoolmaster, recalling old times
- (x) To your younger brother, advising him about his studies
- (xi) To your brother, describing how you spent your Divali (or Xmas)
- (xii) To a friend, inviting him to spend his holidays with you
- (xiii) To your sister, describing an accident you have witnessed
- (xiv) To your aunt, describing a funny incident
- (xv) To your father, narrating your anxieties about the examination
- (xvi) To your friend, describing a cricket match
- (xvii) To your father, asking him to help towards the expenses of a poor schoolmate of yours
- (xviii) To a cat, about its funny behaviour.
- (xix) To your neighbour's parrot
- (xx) To your own old age.

CHAPTER IV

I COMPOSITION

1. The *Essay*, which is the final aim of Composition, consists of a number of *paragraphs*, each paragraph consists of a number of sentences, and each sentence consists of a number of words

The several steps in the study of the *Essay* would, therefore, be

- (1) The study of Words
- (2) The study of Sentences
- (3) The study of Paragraphs.
- (4) The *Essay* itself

2 **Example** —Analyse carefully the following *Essay* of Chesterton's

A Defence of Detective Stories

In attempting to reach the genuine psychological reason for the popularity of detective stories, it is necessary to rid ourselves of many mere phrases. It is not true, for example, that the populace prefer bad literature to good, and accept detective stories because they are bad literature. The mere absence of artistic subtlety does not make a book popular. *Bradshaw's Railway Guide* contains few gleams of psychological comedy, yet it is not read aloud uproariously on winter evenings. If detective stories are read with more exuberance than railway guides, it is certainly because they are more artistic. Many good books have fortunately been popular, many bad books, still more fortunately, have been unpopular. A good detective story would probably be even more popular than a bad one. The trouble in this matter is

that many people do not realize that there is such a thing as a good detective story, it is to them like speaking of a good devil. To write a story about a burglary is, in their eyes, a sort of spiritual manner of committing it. To persons of somewhat weak sensibility this is natural enough, it must be confessed that many detective stories are as full of sensational crime as one of Shakespeare's plays.

There is, however, between a good detective story and a bad detective story, as much, or rather more, difference than there is between a good epic and a bad one. Not only is a detective story a perfectly legitimate form of art, but it has certain definite and real advantages as an agent of the public weal.

The first essential value of the detective story lies in this, that it is the earliest and only form of popular literature in which is expressed some sense of the poetry of modern life. Men lived among mighty mountains and the eternal forests for ages before they realized that they were poetical, it may reasonably be inferred that some of our descendants may see the chimney-pots as rich a purple as the mountain-peaks, and find the lamp-posts as old and natural as the trees. Of this realization of a great city itself as something wild and obvious the detective story is certainly the *Iliad*. No one can have failed to notice that in these stories the hero or the investigator crosses London with something of the loneliness and liberty of a prince in a tale of elfland, that in the course of that incalculable journey the casual omnibus assumes the primal colours of a fairy ship. The lights of the city begin to glow like innumerable goblin eyes, since they are the guardians of some secret, however crude, which the writer knows and the reader does not. Every twist of the road is like a finger pointing to it, every fantastic skyline of chimney-pots seems wildly and derisively signalling the meaning of the mystery.

This realization of the poetry of London is not a small thing. A city is, properly speaking, more poetic even than a countryside, for while nature is a chaos of unconscious forces, a city is a chaos of conscious ones. The crest of the flower or the pattern of the lichen may or may not be significant symbols. But there is no stone in the street and no brick in

the wall that is not actually a deliberate symbol—a message from some man, as much as if it were a telegram or a post-card. The narrowest street possesses, in every crook and twist of its intention, the soul of the man who built it, perhaps long in his grave. Every brick has as human a hieroglyph as if it were a graven brick of Babylon, every slate on the roof is as educational a document as if it were a slate covered with addition and subtraction sums. Anything which tends, even under the fantastic form of the minutiae of Sherlock Holmes, to assert this romance of detail in civilization, to emphasize this unfathomably human character in flints and tiles is a good thing. It is good that the average man should fall into the habit of looking imaginatively at ten men in the street, even if it is only on the chance that the eleventh might be a notorious thief. We may dream, perhaps, that it might be possible to have another and higher romance of London, that men's souls have stranger adventures than their bodies, and that it would be harder and more exciting to hunt their virtues than to hunt their crimes. But since our great authors (with the admirable exception of Stevenson) decline to write of that thrilling mood and moment when the eyes of the great city, like the eyes of a cat, begin to flame in the dark, we must give fair credit to the popular literature which, amid a babble of pedantry and preciosity, declines to regard the present as prosaic or the common as commonplace. Popular art in all ages has been interested in contemporary manners and costume, it dressed the groups around the Crucifixion in the garb of Florentine gentlemen or of Flemish burghers. In the last century it was the custom for distinguished actors to present Macbeth in a powdered wig and ruffles. How far we are ourselves in this age from such conviction of the poetry of our own life and manners may easily be conceived by anyone who chooses to imagine a picture of Alfred the Great toasting the cakes dressed in tourist's knickerbockers, or a performance of *Hamlet* in which the prince appeared in a frock-coat, with a crape band round his hat. But this instinct of the age to look back, like Lot's wife, could not go on for ever. A rude, popular literature of the romantic possibilities of the modern city was bound to arise. It has arisen

in the popular detective stories, as rough and refreshing as the ballads of Robin Hood.

There is, however, another good work that is done by detective stories. While it is the constant tendency of the old Adam to rebel against so universal and automatic a thing as civilization, to preach departure and rebellion, the romance of police activity keeps in some sense before the mind the fact that civilization itself is the most sensational of departures and the most romantic of rebellions. By dealing with the unsleeping sentinels who guard the outposts of society, it tends to remind us that we live in an armed camp, making war with a chaotic world, and that the criminals, the children of chaos, are nothing but the traitors within our gates. When the detective in a police romance stands alone, and somewhat fatuously fearless, amid the knives and fists of a thieves' kitchen, it does certainly serve to make us remember that it is the agent of social justice who is the original and poetic figure, while the burglars and footpads are merely placid old cosmic conservatives, happy in the immemorial respectability of apes and wolves. The romance of the police force is thus the whole romance of man. It is based on the fact that morality is the most dark and daring of conspiracies. It reminds us that the whole noiseless and unnoticeable police management by which we are ruled and protected is only a successful knight-errantry.

I Observe that this Essay is divided into five paragraphs

1st paragraph In attempting to reach Shakespeare's plays

2nd p There is, however, public weal.

3rd p The first essential mystery

4th p This realization Robin Hood

5th p There is, however, another good work knight-errantry

II Note how each new paragraph is connected with the previous one by some *natural link*, whether a word

or an *idea*, e g the word "however" connects paras 1 and 2

The phrase "the first essential *value*" connects para 2 with para 3 through the phrase "certain definite and real *advantages*"

Para 3 is connected with para 4 by the 1st sentence of the latter "This realization of the poetry of London is not a small thing," which sums up the last three sentences of para 3 Again, the conjunction "however" serves as a *link* between paras 4 and 5

III Observe also how each paragraph starts with an *important* statement (the *key sentence*) and that the rest of the paragraph is but a development of that key sentence.

IV You may note, too, how each paragraph does not only *begin* but also (almost always) *ends* with a striking (in Chesterton's case, often startling) statement

V Observe, in passing, that the paragraphs are of *varying length*

VI Having examined the paragraphs as such, you may now proceed to observe how each paragraph is made up of a certain number of sentences, e g para 1 contains 10 sentences, while para 2 contains only 2

VII You will also mark here that each successive sentence *follows* (more or less) *naturally* from the preceding sentence or sentences, e g

Sentence 1 attempts to find a "psychological reason" for the *popularity* of detective stories

Sentence 2 tells us that it is not true "that the *populace* prefer bad literature to good"

Sentence 3 continues the idea of *bad* literature in "the mere absence of artistic subtlety"

Sentence 4 gives an *illustration* from *Bradshaw's Railway Guide* in proof of the statement in sentence 3

Sentence 5 clinches the arguments by pointing out the different effects of detective stories and Railway Guides

Sentence 6 excludes the theory of any essential connection between the *badness* and the *popularity* of a book by telling us that "many good books" have been popular and "many bad books" unpopular

Sentence 7 reinforces the argument in sentence 6 by advancing that a *good* detective story would probably be even more popular than a bad one

Sentence 8 reverts to the rooted *prejudice* of highbrows against detective stories (see Sentence 1)

Sentence 9 gives an *illustration* of the statement in Sentence 8

Sentence 10 throws the blame for such a prejudice on the highbrows' excess of sensibility, and unexpectedly turns the tables on them by suggesting that their favourite Shakespeare is equally trying to the sensibilities

VIII By now you must have noticed how, notwithstanding the great *variety* in the ten sentences of para 1, the para itself has expressed only *one idea* or *topic*, viz that the general opinion about detective stories is a prejudice The paragraph therefore has not only *internal variety*, but also (what is more important) *unity of total effect*

IX You may now go on to mark how each *sentence* expresses only *one* thought

Exercise Give briefly in your own words the *single thought* contained in each of the sentences of para 1 (*A Defence of Detective Stories*)

X Note how each sentence is, as a rule, so constructed as to keep up the interest to the end of the sentence. This method of sentence-formation is called the *periodic*, and its secret consists in not letting the cat out of the bag until the very end.

XI Observe also that each sentence tries to express the author's meaning *clearly* and *accurately* and therefore uses not only (1) the *simplest* and yet the most *effective* construction, but also (2) the *simplest* yet the most *effective* words.

In fact, to *express your meaning in language at once simple and effective* is the very soul of literary composition. All the rest follows.

Words

1. The problem of words falls into two parts

- (i) The Choice of Words
- (ii) The Use of Words

2 Choice of Words.

(1) Observe *purity* of language, that is

(a) Avoid obsolete or archaic words, e.g. *Behest*, *Yclept*, *Anon*, *Methinks*, *Wot*, etc., and current words used in obsolete senses, e.g. *Numerous* for *rhythmical*, *prevented* for *anticipated*, etc.

(b) Avoid slang, provincialisms, and Americanisms, e.g. *Bosh*, *rot*, *topping*, *ripping* (slang), *guess* or *reckon* in the sense of *suppose* (Americanism).

(c) Avoid the *general* use of technical words, e.g. *Dynamic*, *observational*, *connotation*, *chiaroscuro*.

(d) Avoid unnecessary foreign words and phrases, e.g. *Politesse* (politeness), *amour-propre* (self-love), *cong  * (dismissal), *em  ute* (riot), etc.

(e) Avoid coining words or using newly-coined ones, e g *Skeletonize, apotheosed, donate, disgusting*, etc , though recent coinages have already become part of the language, e g *Scientist, concept, peccant*, and even *fictional*

(ii) Aim at *simplicity*

(a) Avoid Latin derivatives and long words in general, e g prefer *abuse* to *vituperation*, *begin* to *inaugurate* or *initiate*, *gospel* to *evangel*, *neighbourhood* to *vicinity*

(b) Avoid periphrases, e g prefer *love* to *tender affections*, *threats* to *minatory expressions*, *Shakespeare* to *the Bard of Avon*

3 Use of Words.

(i) Aim at *clearness* and *precision* in the use of words

(a) Avoid hackneyed words and phrases, e g The irony of fate, on the knees of the gods, the logic of events, unless and until, not wisely but too well, conspicuous by his absence, etc

(b) Avoid vague and pointless words, e g *Fine, grand, nice, marvellous, awfully, tremendous, terribly*, etc , except in their correct dictionary sense

(c) Avoid mixing up words which are similar in shape or sound, e g *Derangement* for *arrangement*, or *epitaphs* for *epithets* (malapropisms)

Distinguish carefully between the following pairs of words

Acceptance, acception
Access, accession
Accept, except
Complement, compliment
Construe, construct
Continual, continuous
Delusion, illusion

Observation, observance
Advance, advancement
Credible, creditable
Imperial, imperious
Ingenious, ingenuous
Venal, venial
Luxurious, luxuriant

Depreciate, deprecate	Resource, recourse
Eminent, imminent	Notable, notorious
Ensure, insure	Judicial, judicious
Principle, principal	Official, officious
Practise, practice	Corporal, corporeal
Executor, executioner.	President, precedent
Assent, ascent	Reverent, reverend
Dissent, descent	Opposite, apposite
Affection, affectation	Emigration, immigration
Cite, site	Contrary, contradictory
Popular, populous	Interceded, intercepted
Stationary, stationery.	Allegory, alligator
Spacious, specious	Comparison, caparison
Allusion, illusion	Punctuated, punctured
Eligible, illegible	Superficial, superfluous
Formally, formerly	Vocation, avocation
Sensuous, sensual	Completion, completeness
Sanguine, sanguinary	Proposal, proposition
Honourable, honorary	Relation, relationship
Respectable, respectful	Solicitude, solicitation
Affect, effect	Precede, proceed

(d) Avoid the careless use of synonyms, or words with similar but not identical meanings (There are very few real synonyms in the language) E g

Construe, construct	Plenty, abundance
Consent, comply	Union, unity
Avow, confess	Requirement, requisition
Old, ancient	Suspect, suppose
Abstain, forbear	Hope, expect
Quantity, number	Persuade, convince
Difficulty, obstacle	Fear, alarm, dread, terror,
Captivate, capture	horror, awe, panic, con-
Antagonize, oppose	sternation, dismay
Bring, fetch	Hot, warm, fervent, ardent,
Courage, bravery, prowess,	torrid, fervid, parched,
daring	scorched, fiery, burning,
Allege, maintain, affirm,	glowing
state, declare [mand	Conquer, overcome, van-
Ask, request, entreat, de-	quish, defeat

Stay, stop	Bounds, limits
Happen, occur	Pleasure, satisfaction.
Alleviate, relieve	Aims, objects
Compare with, compare to, contrast	Tire, weary, fatigue, bore
Allude, refer	Complete, entire, whole, per- fect, absolute
Dominate, domineer	Change, alter, modify, diver- sify, vary
Expose, expound	Habit, custom, usagē, prac- tice
Estimate, esteem	Do, perform, execute, com- mit, perpetrate
Inquiry, inquest	Refuse, reject, deny, decline
Begin, start, commence.	Generous, liberal, bountiful, lavish
House, home	Reward, recompence, re- muneration, fee, meed
Series, succession	Peaceful, placid, quiet, still, calm, tranquil, serene
All, whole	Ridiculous, ludicrous, funny, laughable, droll, absurd, odd
Verdict, testimony, judg- ment	Temperate, moderate, ab- stemious, sparing, frugal
Ability, capacity	Amuse, entertain, divert, en- liven
Rest, remainder, balance	Hate, detest, abhor, loathe
Centre, middle	Shake, tremble, quiver, shiver, quake, shudder
Character, reputation	
Deception, deceit	
Deceptive, deceitful	
Negligence, neglect	
Identity, identification	
Import, importance	
Limit, limitation	
Invention, discovery	
Produce, product, produc- tion	

(e) Avoid words which may lead to ambiguity, e g
His *presence* was against him (his *look* or *the fact of his being present* ?)

Common sense is what we *want* (*need* or *lack* ?)

(11) Aim at *brevity*

(a) Do not say the same thing twice, e g

A chronological study of Dickens' works in order of time (*chronological* means *in order of time*)

The *universal* verdict of all men (*universal* means of all men)

The *first rudiments* of the language (*rudiments* implies *first*)

Baseless calumny (*calumny* implies *baselessness*)

Umbrageous shade (*umbrageous* means *shady*)

(b) Say nothing which does not add substantially to the sense, e g

I have no leisure *on my hands*

We mortal creatures *who live in this lower world*

(c) Avoid dull and insignificant details, even if they do not repeat something else, e g

He stood on his feet and made a long speech

Taking up my pen I wrote her a sweet letter

(iii) Aim at *force* and *effectiveness*

(a) Use *plain, direct, concrete* words in preference to abstract and difficult, e g

Instead of saying "when he was in *motion*," say whether he was *walking* or *running* or *riding*

Instead of *metal*, say *lead* or *iron* or *gold*

Fragrant blossoms is not quite so effective as *sweet flowers*

(b) When you have to use *figurative* language, use it with care as well as caution. In general, observe the following few rules

(A) See that the image is *appropriate*. E g "The lovely couple whirled round the hall *like a top*," seems to make fun of the dancing couple

On the other hand, "The career of this unfortunate clerk was *like a blazing meteor*," probably gives the clerk more than his due

(B) See that the figure is not *forced* or *far-fetched*, e g
 “The moon *bloomed* like a *white lily* on the *stalk* of night ”

(C) See that your metaphors are consistent and not mixed or confused E g The *morning* of life is the *season* of gladness (*morning* is not a *season*) Say “The *spring* of life is the *season* of gladness ”

The *bolt* (or *scourge*) of God’s wrath has fallen on this land, *flooding* it with calamities (a *bolt* or even a *scourge* does not *flood*)

(D) See that you do not mix figurative language with literal, e g They defended themselves with *indomitable resolution* and *brick walls*

4 Exercises

(i) Use the following words in sentences

Enigma, economize, dragon, haven, meteor, awe, opposition, compete, competent, entrench, battery, mobilize, evacuate, stratosphere, fathomless, buffoon, comedy, dramatic, sarcastic, satyr, satire, saturate, incandescent, voltage, innings, umpire, empire, sylvan, blooming, florid, crystallize, statesman, politician, clerical, commercial, transatlantic, circumnavigate, lexicon, prosody, rhythmical, miraculous, systematic, symmetrical, parachute, aeroplane, landing, take-off, nose-dive, stall, air-ship, accelerator, chassis, air-pocket

Note —This exercise should be extended by the teacher

(ii) Form sentences to show the exact meaning of the following pairs or sets of words

1 Reverent, Reverend 2 Perpetrate, perpetuate 3
 Destiny, destination 4 Gambol, gamble 5 Attenuate,
 extenuate 6 Statue, statute 7 Judicial, judicious 8
 Emigration, immigration 9 Stationary, stationery 10
 Credible, creditable 11 Continual, continuous 12 Effic-

ient, effective, efficacious, effectual 13 Contiguous, contagious 14 Compliment, complement 15 Ingenious, ingenuous 16 Principle, principal 17 Lose, loose 18 Prescribe, proscribe 19 Accent, accentuate 20 Born, borne

Note —This exercise may be extended at will by the teacher

(iii) Form sentences to bring out the exact meaning of the following sets of synonyms

1 Gain, win, earn 2 Hot, warm, ardent 3 Bent, bias, leaning 4 Fear, alarm, dread, dismay 5 Conquer, defeat, vanquish 6 Tire, bore, weary 7 Wise, sage, sensible 8 Powerful, potent, puissant 9 Do, perform, commit 10 Skilful, dexterous, deft 11 Hard, difficult, tough 12 Wealthy, rich, opulent 13 Liberal, generous, munificent 14 Shake, shiver, tremble, quake 15 Change, alter, vary 16 Amuse, divert, entertain 17 Temperate, moderate, abstemious 18 Reward, remuneration, recompense 19 Droll, funny, ridiculous 20 Praise, eulogy, encomium

Note —This exercise may be extended by the teacher

(iv) Supply the correct prepositions after the following words

Abstain, danger, ashamed, blush, oblivious, addicted, luxuriate, acquiesce, assent, liable, adhere, devoid, deprived, fond, vain, proud, amenable, connivance, intruder, subservience, insensible, indulgent, conform, compare, covetous, deficient, proficient, pertain, belong, gloat, exult, rejoice, grieve, laugh, derogatory, boast, unaware, incumbent, deviation, hatred, aversion, antipathy, sympathy, proper, responsive, responsible, testify, in keeping, lie in wait, in order, at variance, to have done, to take note, to draw a veil, in common, to fall short, to have nothing to do

(v) Re-write in simple English

1 To extinguish a conflagration 2 A votary of the sartorial art 3 Minatory expressions 4 The tender chord.

5 The fragrant weed 6 The culinary department To partake of some repast 8 Individual of the canine species 9 To trip it on the light fantastic toe 10 The agony is abated 11 The cup that cheers but not inebriates 12 To assume the supine posture 13 A vast assemblage of people 14 To comprehend the injunctions 15 At the festive board 16 He has been preferred to a superior rank 17 To expire in indigent circumstances 18 To be in affluent circumstances 19 To repair to her parental mansion 20 Destitute of natatorial skill

(vi) Re-write the following

1 How awfully glad my mother was to see me 2 I guess he was raised in Chicago 3 She stood back of the door and listened 4 This *chevalier d'industrie* received a violent castigation 5 We cannot reckon *sans* our host 6 As a *prosateur* he has few equals 7 He had reached the *ne plus ultra* of ambition 8 The old gentleman has fathered the bill most paternally 9 Everybody admired his cool *sang-froid* 10 That was the crowning culmination of the war 11 As the sun rose at dawn, we set out on our picnic 12 Mahatma Gandhi has written a frank autobiography of his life 13 This society has for its first and foremost aim and object to promote the welfare and prosperity of the poor 14 At their farewell parting they mutually exchanged handshakes 15 The advent of our butler was the occasion of tremendous jubilation on the part of the junior members of the household 16 The knightly growth that fringed his lip has been obliterated but one can see now a luxuriant appendage to his chin 17 The whole populace abandoned themselves to exultation, and harboured no other emotion but of joy 18 In his critical predicament, he sought the extraneous aid of foreign guns 19 They had a ripping time at school, and their joviality knew neither bound nor limit 20 Who possesses the open sesame to this enigma? 21 On the receipt of your letter my joy knew no bounds

II THE SENTENCE

1 After the student has learned the choice and use of words, the next step in composition will be to teach him how to construct his *sentences*

2 Every sentence should aim at combining
(1) **Clearness** with (11) **Effect**, e g

But Byron the critic and Byron the poet were two very different men

This sentence is at once *clear* and *effective*

I *Clearness* can be best obtained by observing the principles of (1) *Unity* and (11) *Coherence*

(1) *Unity*—Each sentence, whether simple, multiple (compound) or complex, should contain but *one central thought*. The following sentences contain each but one central thought

Yet Frederick, in the midst of his calamities was still an object of admiration to his subjects, his allies, and his enemies (Simple)

The greatest masters of German poetry and eloquence have admitted that, though the great king neither valued nor understood his native language, though he looked on France as the only seat of taste and philosophy, yet, in his own despite, he did much to emancipate the genius of his countrymen from the foreign yoke (Complex)

He was undoubtedly one of the most popular men of his time, and much of his popularity he owed, we believe, to that very timidity which his friends lamented (Multiple or Compound)

In order to secure perfect *Unity* in a sentence you must

(a) Avoid changing the subject E g in the following

sentence *Religion refines the soul and heaven is gained*
 There are two subjects, *religion* and *heaven* Rather say, *Religion refines the soul and enables it to gain heaven*

(b) Avoid introducing *trivial* or *incongruous* ideas, e g *Bombay is the first city in India and is made up of seven islands* (What real connection is there between the two sentences ?)

In *Born in 1608*, *Milton wrote the two greatest English epics*, there is no kind of connection between the phrase *born in 1608* and the rest However, in the following sentence there is a connection *A blind man and almost an exile, Milton wrote the two greatest English epics*

(ii) *Coherence*—This means that *words expressing closely connected ideas should be placed as close together as possible*

(a) The following sentences are *lacking in coherence* and are, therefore, *far from clear*

Several boys died in our school of small-pox (*died of small-pox, or school of small-pox ?*)

Man is capable of laughing always (rather, *always capable of laughing*)

He saved himself from a bad fall by clinging to a branch, which might have been fatal (here the relative is wrongly placed What might have been fatal, *branch* or *fall* ?)

Lost—A dog by a gentleman with spotted face and black tail (The spotted face and the black tail belong, of course, to the lost dog, but why not, then, *say* it ?)

The employer told him to leave the office curtly (Place *curtly* nearer to *told*, where it belongs)

The villagers chased the thieves, including my father (If your father is not a thief, say *The villagers, including my father, chased the thieves*)

He only came to school to play (You mean *only to play*)

N B The use of *only* must be carefully studied See page 275

(b) Place qualifying words, whether adjectives or adverbs, as close as possible to the words they qualify For detailed rules see Adjectives (pp 183-4), Adverbs (pp 38, 275)

II *Effect* can be obtained by (1) the use of the most suggestive adjectives and adverbs, (ii) by the right arrangement of the words in the sentence

(1) Use of suggestive words, e g

The *sunny* dreams of youth

His *unrespected* age

The *cool* and *fragrant* morning

The *thankless* task of teaching

The adjectives *sunny*, *unrespected*, *cool*, *fragrant*, *thankless* are suggestive

(ii) Suitable arrangement of words in a sentence

(a) The natural order of a simple sentence is Subject-Verb-Object (if any), e g

Napoleon's career was brilliant

But this sentence gains in vigour as well as in precision if written as

Brilliant was the career of Napoleon

This device is called *Inversion*, and serves to secure the right *emphasis*

Observe the effectiveness of the following sentences,
e g

Sweet is sunshine after rain
Great is Diana of the Ephesians
Blessed are the meek of heart
 Then *burst* his mighty heart
 Silver and gold have I *none*
 The wages of sin is *death*

As an exercise in *emphasis*, the student should carefully study the following four variants of Gray's famous line—"The ploughman homeward plods his weary way"

Homeward the ploughman plods his weary way
 Homeward the weary ploughman plods his way
 The weary ploughman homeward plods his way
 The weary ploughman plods his homeward way

(b) *Emphasis* can also be secured by the use of an introductory phrase, e g

It is I who struck you, is more forceful than *I struck you*

In, *It is you I meant to strike*, we have both an introductory phrase and an inversion (viz object first)

(c) *Position* —A sentence may gain greatly in force and effectiveness from the careful placing of the subordinate clause or phrase, e g

Unless I deceive myself, this is Rama's handwriting, has more force than, *This is Rama's handwriting, unless I deceive myself*

Also, *Though not a genius, he is certainly clever*, is more forceful than, *He is certainly clever, though not a genius*

Yet, sometimes *emphasis* requires the subordinate clause or phrase to be placed at the end, e g

This water is unpleasant, *not to say disgusting*
He is a liar, *if not a knave*

(d) *Repetition* —One's writing may gain in expressiveness through the repetition of a word, a phrase, or even a sentence, e g

I remember, I remember
The house where I was born
HOOD

Rolled to starboard, rolled to larboard,
When the surge was setting free
TENNYSON

Weep no more, woeful shepherds, weep no more
MILTON

(e) *Climax* —Another way of obtaining effect is to arrange words in a rising order of importance or excitement, e g

For his friend he faced poverty, exile, torture, death
itself

Black it stood as Night,
Fierce as ten Furies, terrible as Hell
MILTON

The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself
SHAKESPEARE

(f) *Balance* —Not only precision and force but also melody can be secured by *judiciously* balancing sentences with one another, e g

Playing is to children a relaxation from work and an exercise for the body (Here, the phrase *a relaxation from work* is balanced against *an exercise for the body* Try the effect produced by saying just, *an exercise*, or even *bodily exercise*)

Balance may be enriched by the use of *Antithesis* (see Figures of Speech, page 135)

Temperance is the virtue of prosperity, patience the virtue of adversity

He was a wise man among fools, and a fool among wise men

(g) "*Periodic*" and "*loose*" structure of sentences

A If, in composing a sentence, we place adjuncts before what they qualify, and predicates before subjects, or in any other way keep the sense suspended and incomplete till the close, we have a *periodic sentence* (the last sentence is itself an instance), e g

Whatsoever a man soweth, that shall he reap

Observe the loss in interest and vigour when the same idea is expressed in what is known as a "*loose*" sentence, that is to say a sentence that runs on after the main point has been reached e g

A man shall reap whatsoever he soweth

B *More examples*

When I look upon the tombs of the great, every motion of envy dies in me (*periodic*)

Every motion of envy dies in me when I look upon the tombs of the great (*loose*)

With far inferior talents many a man has become a Cabinet Minister (*periodic*)

Many a man has become a Cabinet Minister with far inferior talents (*loose*)

Placed at the head of a vast empire, he was
found equal to his charge (*periodic*)

He was found equal to his charge, when placed
at the head of a vast empire (*loose*)

C *Exercises* Change the following *loose* sentences
into *periodic*

1 He reluctantly surrendered, finding all opposition vain
2 This is a poor volume, like all his other poetic compositions
3 'Tis folly to be wise, where ignorance is bliss
4 Milton did not begin to write his great poem until he had
learnt all that there was to learn
5 There was great enthusiasm wherever the Mahatma appeared
6 I very often
walk by myself in Westminster Abbey when I am in a serious
humour
7 I entertained myself with the digging of a
grave upon my going into the church
8 Perhaps a poet is
the most sanguine of all men who form gay illusions of
distant happiness
9 A captain of a ship was the next
candidate for taste and genius
10 I take an interest in the
book-cases as well as the books of my friends, being con-
scious of my propriety and comfort in these matters
11 A
desert and some living water are the two things necessary in
any neighbourhood where we propose to spend a life
12
This burning of paper is the costliest entertainment that can
be devised
13 The example of popular literature is one of
the strangest examples of the degree to which ordinary life is
undervalued
14 The prose made by the matter and the
occasion is the prose that interests us most

III THE PARAGRAPH

1 From our analysis of Chesterton's *A Defence of Detective Stories* (Chapter IV, pp 373-9), we have learnt the following facts

(1) That an essay is divided into a number of paragraphs (I)

(2) That each paragraph expresses *one* important idea or topic (VIII)

(3) That, though the paragraph itself is *one*, there is great *variety* among the several sentences composing it (VII and VIII)

(4) That each sentence *follows naturally* from the preceding one, giving the paragraph, as a whole, internal unity or *coherence* (VII)

(5) That each paragraph *begins* with an important statement which forms the leading, or *key sentence* (III)

(6) That each paragraph *ends* with a *striking* statement, thus carrying our interest over into the next (IV)

(7) That paragraphs are of *varying length* and *construction* (V)

(8) That successive paragraphs are linked together by some natural *transition* (II)

Hence we conclude that a paragraph must have (1) Unity, (2) Coherence (organic unity), (3) Variety (internal), (4) a Key Sentence, (5) a striking or interesting ending, also, that (6) one paragraph must *differ* from another in length and construction and (7) there should be a natural *transition* from one paragraph to another

2 Examine the following paragraph

To have lived in one place ever since memory began is to have seen that place change as you change yourself, but more perceptibly. Our own faces and figures in a glass are strange to us as the forms of those with whom we are not acquainted. I do not know after what fashion the little girl who played battledore and shuttle-cock here differed from the big girl who came after her, and the woman who now sits in her place. But I know that long ago the drawing-room was much larger than it is now, all the chairs and tables much higher, and the piano unaccountably higher still. It

was a vast space of country in those days I owned a little of it here and there—a dusty cabinet in the backwoods where my story-books lived—and everything underneath the piano The rest had nothing to do with me The beautiful brick towers almost as high as myself that I built upon that alien territory were doomed to fall, a few minutes after they were finished I grieved for them It seemed to me that they adorned the drawing-room

A Now observe

(i) How sentence 1 gives the central idea of the whole paragraph, viz, that “It is easier to perceive *change* in a *place* than in *oneself*”

(ii) How sentences 2 and 3 *variously* illustrate the difficulty of perceiving the *change in oneself*

(iii) How sentence 4 shows in what way one does perceive the *change in a place*

(iv) How sentence 5 tells briefly what the place was *before the change*

(v) How sentences 6 and 7 describe the relation of the place, *before the change*, to the author

(vi) How sentence 8 describes the author’s occupation in that place *before it was changed*

(vii) How sentence 9 describes one of the author’s emotions *before the place was changed*

(viii) How sentence 10 describes the author’s idea of her own importance *before the place was changed* (Mark here the whimsical but restrained humour, providing a striking ending)

(ix) How, in fine, of the ten sentences composing the paragraph, *sentences 2 to 10 merely demonstrate by illustration the thesis laid down in sentence 1*

This gives us the principle of *Unity* in a paragraph and the rules about the *key-sentence* and the *striking ending*

B Observe again

- (i) How the ten sentences *vary in length*
 (ii) How the ten sentences vary in construction, e g

Sentence 1	To have lived
Sentence 2	Our own faces
Sentence 3	I do not know
Sentence 4	But I know (variety sacrificed to contrast)
Sentence 5	It was a vast
Sentence 6	I owned
Sentence 7	The rest had
Sentence 8	The beautiful
Sentence 9	I grieved
Sentence 10	It seemed to me

(N B The recurrent use of the first person—*I, me, our, us*—gives the necessary *personal touch* to the paragraph, without any excessive monotony)

(iii) How the ten sentences are connected with one another by natural links, e g

Sentences 1 and 2 are connected by the word *change* in 1 and *strange* in 2

Sentences 2 and 3 are connected by the word *strange* in 2 and the expression *I do not know* in 3

Sentences 3 and 4 are connected by the expression *I do not know* in 3 and the expression *but I know* in 4

Sentences 4 and 5 are connected by the expression *the drawing room was much larger* in 4 and the expression *it was a vast space* in 5

Sentences 5 and 6 are connected by the expression *it was a vast space* in 5 and the expression *a little of it* in 6

Sentences 6 and 7 are connected by the expression *a little of it* in 6 and the phrase *the rest* in 7

Sentences 7 and 8 are connected by the phrase *the rest* in 7 and the phrase *that alien territory* in 8

Sentences 8 and 9 are connected by the phrase *the beautiful brick towers* in 8 and the word *them* in 9

Sentences 9 and 10 are connected by the word *them* in 9 and the word *they* in 10

This gives us the two principles of *variety* (internal) and *coherence* (organic unity)

3 Examine the following three paragraphs

A few eminent writers were more fortunate Pope had been raised above poverty by the active patronage which, in his youth, both the great political parties had extended to his Homer Young had received the only pension ever bestowed, to the best of our recollection, by Sir Robert Walpole, as the reward of mere literary merit One or two of the many poets who attached themselves to the Opposition, Thomson in particular and Mallet obtained, after much severe suffering, the means of subsistence from their political friends Richardson, like a man of sense, kept his shop, and his shop kept him, which his novels, admirable as they are, would scarcely have done But nothing could be more deplorable than the state even of the ablest men, who at that time depended for subsistence on their writings Johnson, Collins, Fielding and Thomson, were certainly four of the most distinguished persons that England produced during the eighteenth century It is well known that they were all four arrested for debt

Into calamities and difficulties such as these Johnson plunged in his twenty-eighth year From that time, till he was three- or four-and-fifty, we have little information respecting him, little, we mean, compared with the full and accurate information which we possess respecting his proceedings and habits towards the close of his life He emerged at length from cock-lofts and sixpenny ordinaries into the society of the polished and the opulent His fame

was established. A pension sufficient for his wants had been conferred on him, and he came forth to astonish a generation with which he had almost as little in common as with Frenchmen or Spaniards.

In his early years he had occasionally seen the great, but he had seen them as a beggar. He now came among them as a companion. The demand for amusement and instruction had, during the course of twenty years, been gradually increasing. The price of literary labour had risen, and those rising men of letters, with whom Johnson was henceforth to associate, were for the most part persons widely different from those who had walked about with him all night in the streets for want of a lodging. Burke, Robertson, the Wartons, Gray, Mason, Gibbon, Adam Smith, Beattie, Sir William Jones, Goldsmith, and Churchill, were the most distinguished writers of what may be called the second generation of the Johnsonian age. Of these men Churchill was the only one in whom we can trace the stronger lineaments of that character which, when Johnson first came up to London, was common among authors. Of the rest, scarcely any had felt the pressure of severe poverty. Almost all had been early admitted into the most respectable society on an equal footing. They were men of quite a different species from the dependants of Curll and Osborne.

MACAULAY

Now mark

(1) How the three paragraphs are of *varying length* (though it is quite possible, sometimes, for any two successive paragraphs to have the same length)

(2) How the three paragraphs differ from one another in *construction*

(a) They *begin* differently, e.g.

Para 1 *A few eminent writers*

Para 2 *Into calamities*

Para 3 *In his early years*

(b) They differ in their *internal structure*, e.g.

Para 1 consists for the most part of sentences

each having a proper name for its subject—*Pope, Young, Richardson*, etc

Para 2 consists mostly of sentences each relating to Johnson—*Johnson, He, His fame, A pension conferred on him*, etc

Para 3 is composed of sentences greatly varying from one another—*In his early years, The demand for amusement, The price of literary labour, Burke, Robertson*, etc

(c) They end differently, e g

Para 1 *arrested for debt*

Para 2 *Frenchmen or Spaniards*

Para 3 *Curll and Osborne*

(N B There is a similarity between the endings of paras 2 and 3 This is a fault)

(iii) Observe also how the three paragraphs are connected by natural *transitions*, e g

The beginning of para 2 (*Into calamities such as these*) sums up the account of such difficulties throughout para 1

The beginning of para 3 (*In his early years beggar He now came companion*) connects para 3 with the last sentence of para 2 (*A pension astonish a generation*)

This gives us the principles of *Variety between one paragraph and another*, and of *Transition*

4 Effectiveness in paragraph-construction

After we have learnt to secure perfect *clearness* in the paragraph, we may study how to give it *force* and *effectiveness* This can be obtained chiefly by means of

(1) Balance, sometimes with Antithesis , (u) Climax and anti-climax

(1) Example of Balance

“ It is true that the means by which the Tories came into power in 1710 were most disreputable It is true that the manner in which they used their power was often unjust and cruel It is true that, in order to bring about their favourite project of peace, they resorted to slander and deception, without the slightest scruple It is true that they passed off on the British nation a renunciation which they knew to be invalid It is true that they gave up the Catalans to the vengeance of Philip, in a manner inconsistent with humanity and national honour ”

In the above paragraph, the repetition of *It is true* at the beginning of each sentence, though certainly, adding vigour and clearness to the paragraphs, tends to monotony *Balance* should, therefore, be used more judiciously and consistently with *variety* In the following paragraphs the *Balance* is *less obvious* and is combined with *Antithesis*

“ He was born to all that men covet and admire But in every one of those eminent advantages which he possessed over others was mingled something of misery and debasement He was sprung from a house, ancient indeed and noble, but degraded and impoverished by a series of crimes and follies which had attained a scandalous publicity The kinsman whom he succeeded had died poor, and, but for merciful judges, would have died upon the gallows The young peer had great intellectual powers , yet there was an unsound part in his mind He had naturally a generous and feeling heart , but his temper was wayward and irritable He had a head which statuary loved to copy, and a foot the deformity of which the beggars in the streets mimicked ”

(u) Example of Climax, combined with Anti-climax and Antithesis

“ We charge him with having broken his coronation oath ,

and we are told that he kept his marriage vow ! We accuse him of having given up his people to the merciless inflictions of the most-hot-headed and hard-hearted of prelates , and the defence is that he took his little son on his knee and kissed him ! We censure him for having violated the articles of the Petition of Right, after having, for good and valuable considerations, promised to observe them , and we are informed that he was accustomed to hear prayers at six o'clock in the morning ”

5 Some Don'ts for Paragraph-writers

- (i) Don't make your paragraphs *too long*
- (ii) Don't make your paragraphs *too short*
- (iii) Don't make your paragraphs *monotonous*
- (iv) Don't introduce into your paragraphs *digressions* and *irrelevancies*
- (v) Don't mix up *important* and *unimportant* statements in your paragraphs
- (vi) Don't make your paragraphs just loose collections of *disjointed* sentences

N B Simple ways of joining sentences together are

- (a) Simple connectives, like *therefore, hence, on the other hand, however, but, nevertheless, yet, in short, moreover, etc*
- (b) Expressions like “ *We have now shown,* ” “ *We repeat,* ” “ *As we have said already,* ” etc
- (c) Recapitulatory phrases like—*Of this, To this, From this, Ever since this time,* etc (*this* referring always to what has already been narrated)

6 Specimen exercises

- (1) Compose a paragraph on *My School Building* (descriptive)

My school building stands in the centre of a large garden. One enters it by two gravel walks skirted by palms and lovely

flower-beds Besides the parlour and the Principal's office, there are ten class-rooms on the ground floor, while there are only six on the first floor The rest of the first floor is occupied by the Library and the Laboratory The building has high walls and wide windows, which, together with the comfortable furniture and beautiful pictures, make study as pleasant as play

(ii) Compose a paragraph on *My First Day at School* (narrative)

When I walked into the Principal's room, holding tightly to the hand of my father, I was on the point of tears, if I did not actually cry, it was because I was afraid of my father's anger The parting from my mother and sisters had been a cruel affair, and I felt as though I should never see them again At first, I dared not lift my eyes to the Principal But when he spoke kind words to me, I was greatly cheered As my father left me a little later, I was beginning once more to feel lonely and frightened, but the older boys, whom I expected to be rude, gathered round me helpfully, and I was soon laughing and running about with them Yet, when the lessons were over, I was impatient to go home

(iii) Write a paragraph on *Friendship* (reflective)

There is a common saying that friendship doubles our joys and halves our sorrows Friendship is, indeed, one of the most precious possessions of our life Unfortunately, like most precious things, it is also rare Few are the instances of true friendship that the world has seen Antiquity furnishes some of them The story of Damon and Pythias is one, but most beautiful of all is the friendship of David for Jonathan, that love which was "passing the love of women" Summer friends are numerous enough, for they are the friends of your fortune, not yours But the friend who will stand by you in trial and peril, through slander and disgrace, is rare, and as precious as rare For "a friend in need is a friend indeed"

(iv) Compose a paragraph on *The Clock* (imaginative)

Of all the articles of man's furniture, the clock is certainly the most human It has a face, and hands that actually

move Punctuality is almost its invention And what better servant than the industrious clock ? Day and night it works on, and all it wants at the end of a week or a month or even a year, is a good winding It alone is a true companion For, when all is dark and lonely about you and the midnight is heavy with intolerable silence, the clock is there to tick you company Then there is a whirring, purring noise *One* is struck on the taut drum of darkness, and the night is once more alive and friendly

7. Exercises — Write a paragraph on each of the following subjects

1 An umbrella 2 A football 3 A fisherman 4 A garden 5 Sugar 6 A fountain-pen 7 "A stitch in time saves nine" 8 My sister's doll 9 A rupee 10 The lion and the mouse 11 Mahatma Gandhi 12 A house on fire 13 The wolf and the lamb 14 "Honesty is the best policy" 15 Outdoor games 16 My teacher 17 "Look before you leap" 18 Rain 19 A motor accident 20 A ride in a train 21 My favourite book 22 A picnic 23 Mercy 24 The cobbler 25 The crow 26 The peacock 27 The sweeper 28 The street-corner 29 The mango 30 Thrift 31 The potter 32 The cat 33 Poverty 34 Cricket 35 Revenge 36 What I would like to be 37 Peace 38 Holidays 39 Books 40 "Ignorance is bliss"

CHAPTER V

THE ESSAY

1. The Essay—Definition

An Essay is literally an *attempt* Dr Johnson defined it as “a loose sally of the mind, an irregular, indigested piece, not a regular and orderly performance” This is not true, not even of Dr Johnson’s own essays, which are models of a “regular and orderly performance” *The Oxford English Dictionary* is nearer the truth when it defines the Essay as “a composition of moderate length on any particular subject, or branch of subject, originally implying want of finish, but now said of a composition more or less elaborate in style, though limited in range”

So far the dictionaries Now let us listen to an essayist himself, and a modern essayist, describing the nature of the Essay “If one had to define the Essay,” says Maurice Hewlett, “it would be as the written, after-dinner monologue of a well-read, well satisfied man of, at least, five-and-forty You must not be long, you should not be difficult You will be allusive, of course—all full men are so, and you will quote freely, often inaccurately Anecdote should be your salt, but I don’t think quotation should be your pepper”

This, of course, is hardly a definition of the *School essay*, and will be open to objection from the student no less than from the teacher From the teacher, who

will think the freedom and the *inaccuracy* of quotation, which it allows, demoralizing, from the student, who will find the age-minimum much too high !

English literature includes a large number and variety of *literary essays*, and the student of English should early cultivate a taste for this form. He should try to familiarize himself with the essays of Bacon, Addison, Goldsmith, Lamb, Hazlitt, Stevenson and, among the moderns, Belloc, Robert Lynd, Chesterton, Mary Coleridge, E. V. Lucas.

2. **The School-Essay** is a short composition on a set subject. The treatment of the subject may be personal or impersonal. A good school-essay will mingle the personal and the impersonal elements in due proportion.

3 **Uses of the School-Essay**—The School-Essay has many uses.

(i) It trains the student in the *use of language*, i.e. in the art of using clear and forceful language to convey his knowledge or experience.

(ii) It trains and stimulates his powers of observation and thus strengthens his natural interest in the world around him.

(iii) It satisfies his natural instinct for building, for putting things together, for *composition*.

(iv) It affords an opportunity for self-expression—for emotional and imaginative release.

4 **Characteristics of the School-Essay**—An essay, written by the student, must show the following characteristics.

(i) Brevity (ii) Unity (iii) Order (iv) Style

(i) *Brevity*—The essay should be brief. This is a

convenience But it is also a discipline, a training in conciseness In the majority of cases, length tends to diffuseness, prolixity, padding, irrelevance

(ii) *Unity* The essay should confine itself to the subject and avoid irrelevant matter However, *unity* does not exclude *variety* Indeed, the subject may (even must) be treated in its various aspects, though in such a way as not to sacrifice *unity of impression*

(iii) *Order* The ideas expressed in the essay, even when not violating the principle of unity, are liable to be jumbled together This is an offence against the principle of *Order* Ideas should be *arranged* clearly and *logically* (see *Coherence*, page 388), that is, as they arise naturally one from another Also, *Proportion* should be maintained between the several ideas according to their relative importance

(iv) *Style* The word style includes the two notions of (a) *Diction* and (b) *The Personal Touch*

(a) The *Diction* of an essay should be at once correct, simple, forceful and elegant (see *Words*, pp 379-84, also *Sentences*, pp 387-93) Edmund Gosse has said of the literary essay that its style should be "a model of current cultivated ease of expression and a mirror of the best conversation"

(b) *The Personal Touch* is essential to the essay, which should be an expression of *one's own* ideas, views or impressions But the student, while certainly avoiding *the obvious*, would do well not to indulge his *mannerisms* or to lose touch with the reality of things A sane balance should be aimed at between the personal and the impersonal elements The view of writing as mere self-expression is a partial notion One writes to express *oneself*, but one writes also to express *things* A good

essay will, therefore, be an *attempt* to express *things* in terms of *oneself*

5 Preparation for the Essay

(i) *General* (a) Keep your eyes and ears open You cannot write unless you *know* (Belloc writes *On Nothing* , but how much he knows about nothing !) *Observation* and *conversation* are the chief means of *stocking your mind* with facts and ideas Conversation is also a training in *expression*

(b) Read—but *read with an eye to writing* You will soon feel the results

(ii) *Special* (a) To begin with, try to understand and delimit the scope of your subject

(b) If possible, *read up* the subject After you have *collected* all the available information, make a judicious *selection* of those facts and ideas which are most important or will best express that aspect of the subject which you intend to present

(c) *Arrange* your information in due *order* and *proportion*, at first with the help of an *outline*

6 Parts of the Essay

An Essay, like every other literary form, has three parts (i) A beginning, (ii) a middle, and (iii) an end

(i) *The Beginning* may (a) consist of an *Introduction*, or, dispensing with one, (b) plunge you straight into the subject

(a) The Introduction, if any, may take the form of a quotation , of a general statement which includes the particular subject in question , of a reference to a common opinion, to be accepted or rejected , of an anecdote or parable

The Introduction must not be *the* most interesting sentence or paragraph of the essay, or it will make

the rest read flat It should whet the appetite, not satisfy it

The *worst introduction* is a definition, which not only looks dull and pedantic, but actually makes the rest of the essay seem superfluous

(b) The better way is to take a straight plunge into the subject Many famous essayists do it, e.g

Bacon, *Of Studies*, "Studies serve for delight, for ornament, for ability"

Lamb, *Old China*, "I have an almost feminine partiality for old china"

Hazlitt, *On Going a Journey*, "One of the pleasantest things in the world is going a journey, but I like to go by myself"

Mary Coleridge, *On Paper Matches*, "It is the costliest entertainment that can be devised, this burning of paper"

Chesterton, *On Lying in Bed*, "Lying in bed would be an altogether perfect and supreme experience if only one had a coloured pencil long enough to draw on the ceiling"

Robert Lynd, *The Darkness*, "It was common enough during the first year of the war to meet people who took an aesthetic pleasure in the darkness of the streets at night"

Edward Thomas, *Rain*, "The prejudice of poets against water has perhaps kept rain out of fashion in literature"

Note—Observe how, in the examples given above, the essayist not only takes us at once into the subject, but also suggests the way in which he (or she) is going to treat it (the

mood, the point of view) Thus, Bacon's opening sentence merely mentions the three aspects under which he will deal with the subject, Lamb and Hazlitt suggest that their treatment of their subjects is going to be *personal*, Mary Coleridge promises to be *paradoxical*, Chesterton to be *whimsical*, Lynd singles out for discussion the *aesthetic* aspect of darkness, Thomas the *literary* aspect of rain

(ii) *The Middle* This is the main part, or the body, of the Essay, and should present (without trying to exhaust the subject) the facts, illustrations and reflections of the writer in an orderly and coherent manner

(iii) *The Ending* should be short and striking, summing up or, at least, rounding off the essay and leaving a fine taste in the mouth A good ending will help greatly towards giving the essential unity of impression, by reminding us of the beginning, e.g.

Bacon, *Of Gardens*, "But it is nothing for great princes, that, for the most part, taking advice with workmen, with no less cost set their things together, and sometimes add statues, and such things, for state and magnificence, but nothing to the true pleasure of a garden"

Addison, *The Tombs in Westminster Abbey*, "When I read the several dates of the tombs—of some that died yesterday and some six hundred years ago—I consider that great day when we shall all of us be contemporaries, and make our appearance together"

Lamb, *Old China*, "And now do just look at that merry little Chinese waiter holding an umbrella, big enough for a bed-tester, over the head of that pretty insipid Madonna-ish chit of a lady in that very blue summer-house"

Mary Coleridge, *On Paper Matches* , “ There must be somewhere a garden of fire And in that Eden, it may be, the poor heretics of letters flower brightly in flame ”

Holbrook Jackson, *Master of Nonsense* , “ But by showing us the absurdity of things, nonsense may help to keep us usefully sane , by checking ultimate consistency, it may help to keep us alive ”

Vernon Lee, *Losing one's Train* , “ Such is the allegory, or morality, of the Lost Tram ”

Rupert Brooke, *Niagara Falls* , “ With some such thoughts does the platitudinous heart win from the confusion and thunder of Niagara a peace that the quietest plains or most stable hills can never give ”

7 Kinds of Essays—Essays are often divided into *subjective* and *objective* In a sense, *all* Essays are subjective, as they always give us *what the essayist knows or feels about the subject* Nevertheless, as a working classification, the above is plausible For there is the essay in which the *personality of the writer is stressed* , and there is the essay which gives an account or exposition of facts, giving the least *scope to the writer's personality* These two types may be called, respectively, the *Subjective* and the *Objective*

The Subjective Essay might be further subdivided into the *Reflective* or *Philosophical*, the *Whimsical*, the *Argumentative*, the *Imaginative*, etc. , and the objective essay into the *Narrative*, the *Descriptive*, the *Expository*, etc But all these classifications are imperfect, as the types always tend to overlap So, the narrative or the expository essay may be not only partly descriptive

but also reflective, the imaginative essay must narrate or describe something, and so on and so forth

Broadly, and for the practical purposes of the student, there will be three kinds of essays (i) The Narrative, (ii) The Descriptive, (iii) The Reflective

(N B The other common types, such as the Imaginative, the Argumentative, the Whimsical, the Expository, etc., will be found to come under one or other, or even under all of these)

(i) *The Narrative Essay* gives, for the most part, an account of what has happened, e.g. a ride in a motor-car, an accident, a festival, a battle, the life of a man, the history of a people. The object of a narrative is to make the reader feel that he is *actually present at the occurrence*. The account must, therefore, be at once *full and clear*

(N B Fullness does not mean insistence on trivial details, which don't let the reader see the wood for the trees. *Selection* is a universal principle in all literary composition. Remember that, if you would tell the whole story, you must omit some of it)

(a) *The first step* To write the story from a given outline

Example Write a story from the following outline

A thirsty crow—finds jug of water—the water is too low—drops pebbles into the jug

The Thirsty Crow

A crow was so thirsty that he almost thought he would die. Not a drop of water could he find anywhere. Already he was despairing of life, when lo! he catches sight of a jug. On closer examination, the jug is found to contain water. But the water, alas! is too low. However, the clever crow is equal to the occasion. "If the water is low," he says to

himself as he sat on the edge of the jug, "I will bring it up" So, off he flew and picking a pebble with his beak, dropped it into the jug Then another pebble and another did he drop, till the water was high enough for him to reach So he quenched his thirst Happy resourcefulness'

(N B Observe the change of the past into the present tense and back again into the past)

Exercises Write stories from the following outlines

1 Tiger resting under a tree—monkey in the tree makes fun of the tiger—tiger takes no notice and rises to go—monkey annoyed—"I have made fun of thee—tiger"—tiger retorts, "Not you, but the height of the tree"

2 The Sun and the Moon—sun says he is better—moon says she is better—sun's reason larger, brighter, warmer, always the same—moon's reply "You shine by day, when there is light, I at night, when there is none"

3 Dog sitting in a manger—ox enters—dog prevents ox from eating hay—ox remarks "Why do you prevent me, since you do not eat hay?"—dog replies "That is just the reason, because I cannot"

4 Three artists compete for a prize—one paints flowers, the second a stack of hay, the third a curtain—a bee settles on the flowers—a donkey tries to eat the hay—the judge goes to lift the curtain—who got the prize?

5 Young son fresh from College—two cakes on the breakfast table—"two is one and two one and two are three"—"Your mother and I will eat these two, you eat the third," says father

6 Clerk late at office—Manager questions—clerk blames his watch—Manager "Either you get a new watch, or I a new clerk"

7 Boy enters neighbour's orchard through hole in the wall—fills bag with mangoes—is sighted by neighbour's dog—tries to escape through the hole—cannot for the full bag—lets go of the bag

8 Thief brought before king—blames his hand for the theft—"Hand alone shall suffer," says king, "Sergeant put this hand in jail"

9 Old man dying—idle and spendthrift son—"If you come to poverty, my son, you will find treasure buried in the farm"—son ploughs up farm for the treasure—no treasure—but a better crop

10 Barrister speaking—donkey brays—"One at a time, please," says judge—Judge speaking—donkey brays again—"Echo in the house," says Barrister

11 Wolf drinking at a stream—sees lamb drinking lower down—"You are dirtying my water," says wolf—"I am lower down," says lamb—"You did it last year," says wolf—"I was not born last year," says lamb—"Then it was your mother," says wolf

12 Hare laughs at tortoise's pace—tortoise challenges hare to a race—hare, being too confident, sleeps on the course—tortoise crawls to the goal—wins race

13 Grasshopper starving in winter—seeks help from ant—ant asks what he did in summer—"I sang," says he—"Now dance," says she

14 Androcles drew out thorn from lion's paw in desert Androcles, now a Christian slave, is thrown to the lions at Rome—a lion walks up to Androcles—licks his hand—Androcles saved

15 King Bruce of Scotland—hiding in cave after defeat—despairing of success—spider tries to fix the first thread of his web—fails six times—succeeds seventh time—Bruce despairs no longer

16 An English politician speaking on patriotism—"All English men must love England"—three cheers for old England—one of the listeners cries "Three cheers for Hell"—"Good," says the politician, "each one for his country"

17 Fox sees cock sitting on a roof—"there is a treaty of peace among all animals now," says the fox—cock refuses to believe—a pack of dogs approaches—fox begins to run—"Tell them of the treaty," laughs cock

18 Town mouse invites poor country mouse to town—both having hearty meal in rich man's larder—rich man's cat is heard approaching—the two mice escape with much

difficulty—"I prefer poverty in the country," says country mouse

19 Limbs quarrel with stomach—"stomach does no work, only eats"—limbs strike work—soon begin to droop—learn a lesson

20 Lion in forest takes tribute of the beasts—every day a beast must see him—the beast never returns—the fox comes late—the lion questions—"A lion on the way," says fox—lion, angry, wants to see rival—"Look in this well," says fox—lion sees the reflection—jumps in—is drowned

(b) *Second step* To write out a narrative on a given theme

Examine the following specimens from famous authors

(a) *Pure narrative*

The conduct of the Castilians throughout the War of the Succession was most characteristic. With all the odds of number and situation on their side, they had been ignominiously beaten. All the European dependencies of the Spanish Crown were lost. Catalonia, Arragon and Valencia had acknowledged the Austrian Prince. Gibraltar had been taken by a few sailors, Barcelona stormed by a few dismounted dragoons. The invaders had penetrated into the centre of the Peninsula, and were quartered at Madrid and Toledo. While these events had been in progress, the nation had scarcely given a sign of life. The rich could hardly be prevailed on to give or to lend for the support of war, the troops had shown neither discipline nor courage, and now at last, when it seemed that all was lost, when it seemed that the most sanguine must relinquish all hope, the national spirit awoke fierce, proud and unconquerable. The people had been sluggish when the circumstances might well have inspired hope, they reserved all their energy for what appeared to be a season of despair.

(b) *Narrative with description*

When we first put off from shore, we soon fell in with a fleet of gardeners, bound for the several market ports of

London, and it was the most pleasing scene imaginable to see the cheerfulness with which those industrious people plied their way to a certain sale of their goods. The banks on each side are as well peopled, and beautified with as agreeable plantations, as any spot on the earth, but the Thames itself, loaded with the product of each shore, added very much to the landscape. It was very easy to observe by their sailing, and the countenance of the ruddy virgins, who were supercargoes, the parts of the town to which they were bound. There was an air in the purveyors for Covent-garden, who frequently converse with morning rakes, very unlike the seeming sobriety of those bound for Stocks-market.

(c) *Narrative with reflection*

The sounds ahead strengthened, and were now too clearly the sounds of wheels. Who and what could it be? Was it industry in a taxed cart? Was it youthful gaiety in a gig? Was it sorrow that loitered, or joy that raced? For as yet the snatches of sound were too intermitting, from distance, to decipher the character of the motion. Whoever were the travellers, something must be done to warn them. Upon the other party rests the active responsibility, but upon us—and, woe is me! that us was reduced to my frail opium-shattered self—rests the responsibility of warning. Yet, how should this be accomplished? Might I not sound the guard's horn? Already, on the first thought, I was making my way over the roof to the guard's seat. But this, from the accident which I have mentioned, of the foreign mails being piled upon the roof, was a difficult and even dangerous attempt to one cramped by nearly three hundred miles of outside travelling. And, fortunately, before I had lost much time in the attempt, our frantic horses swept round an angle of the road, which opened upon us that final stage where the collision must be accomplished, and the catastrophe sealed. All was apparently finished. The court was sitting, the case was heard, the judge had finished, and only the verdict was yet in arrears.

EXERCISES

Write (narrative) essays on the following subjects

1. A house on fire
2. A ride in a runaway train
3. Down the river
4. A motor accident
5. A day in Bombay
6. Off for the holidays
7. My first day at School
8. The Juggler
9. Rama's adventures with a wild donkey
10. How we moved into our new house
11. Market-day
12. My first adventure as a detective
13. A walk in the rain by night
14. My favourite incident in history
15. Lost in the jungle
16. My first experience of an astrologer
17. The noblest deed I have witnessed
18. The Snake-charmer
19. A visit to the temple
20. A cricket-match
21. Adventures of a Rupee
22. If I were a Millionaire
23. If I were a World Dictator
24. A visit to a glass (cloth, paper, match, motor) factory •
25. My favourite Biography
26. How we caught the burglar
27. A walk in the country
28. An earthquake
29. The story of a rice-grain
30. If I were an engineer

8 The Descriptive Essay gives a description of a place or thing, e.g. a cow, a banyan-tree, coal, a motor-car, a fountain-pen, a village or town, the Taj Mahal by moonlight

The aim of a description is to make the reader *see* or *hear* a place, person or thing. The description must, therefore, be *accurate* in every material detail, specially bringing out the distinctive quality, shape and colour of the thing described.

Specimens from English Literature

(a) On this occasion, the usual silence and solitude prevailed along the road. Not a hoof nor a wheel was to be heard. And to strengthen this false luxurious confidence in the noiseless roads, it happened also that the night was one of peculiar solemnity and peace. For my own part, though slightly alive to the possibilities of peril, I had so far yielded to the influence of the mighty calm as to sink into a profound reverie.

DE QUINCEY

(b) The walls are shelved waist-high for books, and the top thus forms a continuous table running round the wall. Above are prints, a large map of the neighbourhood, a Corot and a Claude or two. The room is very spacious, and the five tables and two chairs are but as islands. One table is for actual work, one close by for references in use, one, very large, for MSS or proofs that wait their turn, one kept clear for an occasion, and the fifth is the map table, groaning under a collection of large-scale maps and charts. Of all books these are the least wearisome to read and the richest in matter, the course of roads and rivers, the contour lines and the forests in the maps—the reefs, soundings, anchors, sailing marks and little pilot-pictures in the charts—and, in both, the bead-roll of names, make them of all printed matter the most fit to stimulate and satisfy the fancy.

STEVENSON

(c) Half a mile or so above the Falls, on either side, the water of the great stream begins to run more swiftly and in confusion. It descends with ever-growing speed. It begins chattering and leaping, breaking into a thousand ripples, throwing up joyful fingers of spray. Sometimes it is divided by islands and rocks, sometimes the eye can see

nothing but a waste of laughing, springing, foamy waves, turning, crossing, even seeming to stand for an instant erect, but always borne impetuously forward like a crowd of triumphant feasters. Sit down close by it, and you see a fragment of the torrent against the sky, mottled, steely, and foaming, leaping onward in far-flung criss-cross strands of water. Perpetually the eye is on the point of descrying a pattern in this weaving, and perpetually it is cheated by change. In one place part of the flood plunges over a ledge a few feet high and a quarter of a mile or so long, in a uniform and stable curve. It gives an impression of almost military concerted movement, grown suddenly out of confusion. But it is swiftly lost again in the multitudinous tossing merriment. Here and there a rock close to the surface is marked by a white wave that faces backwards and seems to be rushing madly up stream, but is really stationary in the headlong charge. But for these signs of reluctance, the waters seem to fling themselves on with some foreknowledge of their fate, in an ever wilder frenzy.

RUPERT BROOKE

EXERCISES

Write (descriptive) essays on the following themes

- 1 The Monsoon
- 2 A marriage ceremony
- 3 My home
- 4 The Tiger
- 5 The humours of shopping
- 6 A walk by moonlight
- 7 My hobby
- 8 The banyan-tree
- 9 The Indian crow
- 10 The Radio
- 11 My village (or town)
- 12 The ideal teacher
- 13 An eclipse of the sun
- 14 My idea of a gentleman
- 15 The perfect Ruler

- 16 A railway station
- 17 The return of the fishing-boat
- 18 A visit to a temple
- 19 My first play (or film)
- 20 The blind beggar
- 21 A visit to the Zoo (or Garden)
- 22 The view from the hill (or tower)
- 23 The Gramophone
- 24 My favourite Magazine (or daily)
- 25 Our food
- 26 Adventures with a Camera
- 27 Our School sports
- 28 Recollection of early childhood
- 29 My favourite character in fiction

9. The Reflective Essay gives the writer's thoughts and feelings about a subject. Thoughts and feelings may be aroused by anything, but should (in school essays) be reserved for abstract subjects, e.g. Courage, War, Education, Wealth, "Honesty is the best policy," "Look before you leap," Advantages of town over country life.

The object of a reflective essay is to show that you can react or respond to things not with the senses alone (as, mainly, in the narrative and descriptive essays) but also with the reflective or philosophical mind. The reflections should be the writer's own, and avoid two opposite faults—*obviousness*, and *perverse or arrogant originality*.

Specimens from authors

(a) The world has been often compared to the theatre, and many great writers, as well as the poets, have considered human life as a great drama, resembling, in almost every particular, those scenical representations which Thespis is first reported to have invented, and which have been since received with so much approbation and delight in all polite countries.

This thought has been carried so far, and is become so general, that some words proper to the theatre, and which were at first metaphorically applied to the world, are now indiscriminately and literally spoken of both, thus stage and scene are by common use grown as familiar to us, when we speak of life in general, as when we confine ourselves to dramatic performances, and when transactions behind the curtain are mentioned, St James's is more likely to occur to our thoughts than Drury-lane

It may seem easy enough to account for all this, by reflecting that the theatrical stage is nothing more than a representation, or, as Aristotle calls it, an imitation of what really exists, and hence, perhaps, we might fairly pay a very high compliment to those who by their writings or actions have been so capable of imitating life, as to have their picture in a manner confounded with, or mistaken for, the originals

FIELDING

(b) How noble is our inheritance The more one thinks of it the more suffused with pleasure one's mind becomes, for the inheritance of a man living in this country is not one of this sort or of that sort, but of all sorts It is, indeed, a necessary condition for the enjoyment of that inheritance that a man should be free, and we have really so muddled things that very many men in England are not free, for they have either to suffer a gross denial of mere opportunity—I mean they cannot even leave their town for any distance—or they are so persecuted by the insecurity of their lives that they have no room for looking at the world, but if an English man is free what an inheritance he has to enjoy¹

BELLOC

(c) I do not know a pleasure more affecting than to range at will over the deserted apartments of some fine old family mansion The traces of extinct grandeur admit of a better passion than envy and contemplation on the great and good, whom we fancy in succession to have been its inhabitants, weave for us illusions, incompatible with the bustle of modern occupancy, and vanities of foolish present aristocracy

LAMB

(d) There is hardly anything that shows the short-sightedness or capriciousness of the imagination more than travelling does. With change of place we change our ideas, nay, our opinions and feelings. We can by an effort indeed transport ourselves to old and long-forgotten scenes, and then the picture of the mind revives again, but we forget those that we have just left. It seems that we can think but of one place at a time. The canvas of the fancy is but of a certain extent, and if we paint one set of objects upon it, they immediately efface every other. We cannot enlarge our conceptions, we only shift our point of view. The landscape bares its bosom to the enraptured eye, we take our fill of it, and seem as if we could form no other image of beauty or grandeur. We pass on, and think no more of it. The horizon that shuts it from our sight also blots it from our memory like a dream. In travelling through a wild barren country I can form no idea of a woody and cultivated one. It appears to me that all the world must be barren, like what I see of it. In the country we forget the town, and in the town we despise the country.

HAZLITT

EXERCISES

Write (reflective) essays on the following subjects

- | | |
|--|------------------|
| 1 Heroism | 2 Fidelity |
| 3 Friendship | 4 Patriotism |
| 5 "Peace hath her victories no less renowned than war" | |
| 6 Science and progress | |
| 7 Good humour | 8 Caste |
| 9 Those that dream and those that do | |
| 10 Safety First | |
| 11 "Where there is a will there is a way" | |
| 12 Cleanliness | 13 Punctuality |
| 14 The art of printing | |
| 15 Kindness to animals | |
| 16 Travel | 17 Social reform |
| 18 Politeness | |
| 19 "Sweet are the uses of Adversity" | |

- 20 The pleasure of reading
- 21 Newspapers
- 22 " We live in deeds, not in years "
- 23 Trade follows the flag
- 24 " Procrastination is the thief of Time "
- 25 To see ourselves as others see us
- 26 War, a blessing and a curse
- 27 " Neither a borrower nor a lender be "
- 28 Fortune favours the brave
- 29 " Every man is the architect of his own fortune "
- 30 Society and Solitude
- 31 " An idle mind is the devil's workshop "
- 32 Knowledge is power
- 33 Wealth and happiness
- 34 The uses of books
- 35 Charity
- 36 " Knowledge is proud that he has learned so much,
Wisdom is humble that she knows no more "
- 37 The folly of fashion
- 38 A sound mind in a sound body
- 39 True greatness
- 40 Great inventions their advantages and disadvantages
- 41 Superstition
- 42 If writing had not been invented
- 43 The uses of great men
- 44 Dreams
- 45 " Where ignorance is bliss, 'tis folly to be wise "
- 46 The choice of a profession
- 47 " Death closes all, yet something ere the end,
Some work of noble note may yet be done "
- 48 The value of discipline
- 49 " Cowards die many times before their death "
- 50 " Slow rises worth by poverty depressed "
- 51 My idea of a library
- 52 Town life and country life
- 53 Competition, its advantages and disadvantages
- 54 Penny wise and pound foolish
- 55 On keeping a diary
- 56 Drunkenness
- 57 One man's food is another man's poison

- 58 Necessity is the mother of invention
- 59 Money, its use and abuse
- 60 Sources of happiness
- 61 Liberty 62 Gratitude
- 63 The power of words
- 64 The hand that rocks the cradle rules the world
- 65 The cinema, its use and misuse
- 66 Railways
- 67 Nature is the art of God
- 68 Advertising
- 69 The uses of history
- 70 On playing the game

CHAPTER VI

THE AUTOBIOGRAPHY

1. **An Autobiography** is literally the story of a man's life written by himself (*autos*, self, *bios*, life, *graphein*, to write)

English literature includes many famous autobiographies, e.g. Gibbon's and J S Mill's, besides countless works of an autobiographical character, like the essays of Hazlitt and Lamb, the works generally of De Quincey, Carlyle's *Sartor Resartus*, some of the novels of Dickens, Thackeray, H G Wells and others

2 The student is concerned with the kind of autobiography that is a *narrative essay professing to give the life-story of an animal or an object*, e.g. a coin, an umbrella, a cat, a coat. Of this kind of autobiography the classic examples in English letters are Addison's famous *Adventures of a Shilling* and Gilbert White's *Autobiography of a Tortoise*

The following are extracts from these two

(a) *The Adventures of a Shilling*

I was born on the side of a mountain, near a little village of Peru, and made a voyage to England in an ingot, under the convoy of Sir Francis Drake. I was, soon after my arrival, taken out of my Indian habit, refined, naturalized, and put into the British mode, with the face of Queen Elizabeth on one side, and the arms of the country on the other. Being thus equipped, I found in me a wonderful inclination to wander and visit all the parts of the new world into which I was brought. The people very much favoured

my natural disposition, and shifted me so fast from hand to hand, that before I was five years old, I had travelled into almost every corner of the nation. But in the beginning of my sixth year, to my unspeakable grief, I fell into the hands of a miserable fellow, who clapped me into an iron chest, where I found five hundred more of my own quality who lay under the same confinement. The only relief we had was to be taken out and counted over in the fresh air every morning and evening. After an imprisonment of several years we heard somebody knocking at our chest and breaking it open with a hammer. This we found was the old man's heir, who, as his father lay a-dying, was so good as to come to our release. He separated us that very day. What was the fate of my companions I know not. As for myself, I was sent to the apothecary's shop for a pint of sack. The apothecary gave me to an herb-woman, the herb-woman to a butcher, the butcher to a brewer, and the brewer to his wife, who made a present of me to a nonconformist preacher. After this manner I made my way merrily through the world, for, as I told you before, we shillings love nothing so much as travelling. I sometimes fetched in a shoulder of mutton, sometimes a play-book, and often had the satisfaction to treat a Templar at a twelve-penny ordinary, or carry him with three friends to Westminster Hall.

J. ADDISON

(b) *Autobiography of a Tortoise*

I am an American, and was born in the year 1734, in the province of Virginia, in the midst of a savanna that lay between a large tobacco plantation and a creek of the sea. Here I spent my youthful days among my relatives with great satisfaction, and saw around me many venerable kinsmen, who had attained great ages, without any interruptions from distempers.

Happy should I have been in the enjoyment of my native climate, and the society of my friends, had not a sea-boy, who was wandering about to see what he could pick up, surprised me as I was sunning myself under a bush, and whipping me into his wallet, carried me aboard his ship. We had a short voyage, and came to anchor on the coast of England in the harbour of Chichester.

In that city my kidnapper sold me for half-a-crown to a country gentleman, who came up to attend an election. I was immediately packed in a hand-basket, and carried, slung by the servant's side, to their place of abode. As they rode very hard for forty miles, and I had never been on horseback before, I found myself somewhat giddy from my airy jaunt. My purchaser, who was a great humorist, after showing me to some of his neighbours, and giving me the name of Timothy, took little further notice of me, so I fell under the care of his lady, a benevolent woman, whose humane attention extended to the meanest of her retainers. With this gentlewoman I remained almost forty years, living in a little walled-in court in the front of her house, and enjoying much quiet, and as much satisfaction as I could expect without society.

GILBERT WHITE

EXERCISES

Write autobiographies on the following

- | | |
|--------------------------|---------------------|
| 1 The washerman's donkey | 11 A book |
| 2 A pariah dog | 12 A fountain-pen |
| 3 A motor-car | 13 A handkerchief |
| 4 A rupee | 14 A house |
| 5 A parrot | 15 A doll |
| 6 A watch | 16 A beggar |
| 7 An umbrella | 17 A mosquito |
| 8 A typewriter | 18 A lighthouse |
| 9 A postage-stamp | 19 A marble statue. |
| 10 A violin (or sarangi) | 20 A letter-box |

CHAPTER VII

THE DIALOGUE

1 Dialogue-writing is an advanced exercise in Composition. A dialogue, being a conversation between two or more persons, demands *imagination* as well as a *dramatic sense* to write

(i) *Imagination*—because you have to put yourself in the place of two or more characters, and think *their* thoughts, feel *their* emotions, in a word, be simultaneously two or more persons other than yourself

(ii) *Dramatic sense*—because you must be able to seize on the full possibilities of the situation, and develop the dialogue in a natural, lively, and convincing manner

(iii) Dialogue-writing also requires familiarity with, at least, the most refined *colloquial* forms of English, for a dialogue is anything but a dramatized essay. That is why Indians, and foreigners in general, are better essayists than dialogue-writers. The best way of picking up colloquial English is, orally, from Englishmen, or, in the absence of such opportunities, from the best *modern* dramas and novels

2 Specimens from English Authors

(a) "How the deuce," said I, "are you holding on up there?"

And then abruptly I realized that he was not holding on at all, that he was floating up there—just as a gas-filled bladder might have floated in the same position. He began a struggle to thrust himself away from the ceiling and to

clamber down the wall to me "It's that prescription," he panted, as he did so "Your great-gran—"

"No!" I cried

He took hold of a framed engraving rather carelessly as he spoke and it gave way, and he flew back to the ceiling again, while the picture smashed on to the sofa. Bump he went against the ceiling, and I knew then why he was all over white on the more salient curves and angles of his person. He tried again more carefully, coming down by way of the mantel.

It was really a most extraordinary spectacle, that great, fat, apoplectic-looking man upside down and trying to get from the ceiling to the floor. "That prescription," he said "Too successful"

"How!"

"Loss of weight—almost complete"

And then, of course, I understood

"By Jove, Pyecraft," said I, "what you wanted was a cure for fatness! But you always called it weight. You would call it weight"

Somehow I was extremely delighted. I quite liked Pyecraft for the time. "Let me help you!" I said, and took his hand and pulled him down. He kicked about, trying to get foothold somewhere. It was very like holding a flag on a windy day.

"That table," he said, pointing, "is solid mahogany and very heavy. If you can put me under that—"

I did, and there he wallowed about like a captive balloon, while I stood on his hearthrug and talked to him.

I lit a cigar. "Tell me," I said, "what happened?"

"I took it," he said

"How did it taste?"

"Oh, *beastly*!"

I should fancy they all did. Whether one regards the ingredients or the probable compound or the possible results, almost all my great-grandmother's remedies appear to me at least to be extraordinarily uninviting. For my own part—

"I took a little sip first"

"Yes?"

And as I felt lighter and better after an hour, I decided to take the draught

"My dear Pyecraft!"

"I held my nose," he explained "And then I kept on getting lighter and lighter—and helpless, you know"

He gave way suddenly to a burst of passion "What the goodness am I to do?" he said

"There's one thing pretty evident," I said, "that you mustn't do If you go out of doors you'll go up and up" I waved an arm upward "They'd have to send Santos-Dumont after you to bring you down again"

"I suppose it will wear off?"

I shook my head "I don't think you can count on that," I said

H G WELLS

(b) "Granny, that's a bull!"

It was indeed an enormous bull, who had been standing behind a clump of bushes He was moving slowly towards them, still distant about two hundred yards, a great red beast, with the huge development of neck and front which makes the bull, of all living creatures, the symbol of brute force

Lady Casterley envisaged him severely

"I dislike bulls," she said, "I think I must walk backward"

"You can't, it's too uphill"

"I am not going to turn back," said Lady Casterley "That bull ought not to be here Whose fault is it? I shall speak to someone Stand still and look at him We must prevent his coming nearer"

They stood still and looked at the bull, who continued to approach

"It doesn't stop him," said Lady Casterley "We must take no notice Give me your arm, my dear, my legs feel rather funny"

Barbara put her arm round the little figure They walked on

"I have not been used to bulls lately," said Lady Casterley

The bull came nearer

"Granny," said Barbara, "you must go quietly on to the stile When you're over I'll come too"

"Certainly not," said Lady Casterley, "we will go together. Take no notice of him, I have great faith in that."

"Granny, darling, you must do as I say, please, I remember this bull, he is one of ours."

At those rather ominous words Lady Casterley gave her a sharp glance.

"I shall not go," she said. "My legs feel quite strong now. We can run, if necessary."

"So can the bull," said Barbara.

"I'm not going to leave you," muttered Lady Casterley. "If he turns vicious I shall talk to him. He won't touch me. You can run faster than I, so that's settled."

GALSWORTHY

EXERCISES

Write dialogues

1 Between an optimist and a pessimist, on the coming examinations

2 Between a hockey-lover and a cricket-lover

3 Between a reader of detective stories and a cinema fan

4 Between two friends, on a novel they have read

5 Between an athlete and a bookworm

6 Between a steamer and an aeroplane

7 Between a rose and a butterfly

8 Between a hawk and a beggar, on their pursuits

9 Between the sea and the shore

Between the sun and the moon

11 Between a spider and a fly

12 Between two friends, on ghosts

13 Between two friends, on dreams

14 Between two neighbours, on a dog belonging to one of them

15 Between a motor-car and a bullock-cart

16 Between stars, on the nature of man

17 Between a history and a novel, on their relative merits

18 Between two friends, on war and peace

- 19 Between two friends, on the importance of vernaculars
- 20 Between a prisoner and his judge
- 21 Between a dentist and his patient
- 22 Between a dog and a cat, on the character of their master
- 23 Between two friends, on the choice of a profession
- 24 Between a father and a mother, on the future of their son or daughter
- 25 Between a farmer and a clerk, on their respective occupations